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**BARBOZA:
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Anthony Barboza

When it comes to SLR's, come to Canon.



Taken by Mel Di Giacomo with the Canon AE-1, FD 200mm f/2.8 S.S.C., Power Winder A, f/5.6, 1/500 sec. auto exposure.

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cise exposure and the same Canon Auto Tuning (CAT) system for foolproof flash no matter what the light.



Naturally, it accepts all of the fine Canon FD lenses so that in terms of the images it can make, it's right up there with the illustrious F-1. If you want a camera that simply won't let you down, the FTb is the right place to look.

Canon TX with FD 50mm f/1.8 S.S.C.

Great performance.
An eye for value.



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Notice to Readers

We consider it a valuable service to our readers to continue, as we have in previous editions of 35-MM PHOTOGRAPHY, to print the price set by the manufacturer or distributor for each item described as available at press time. However, almost all manufacturers and distributors provide that prices are subject to change without notice. Accordingly, prices are listed as furnished to us by the manufacturer or distributor. It may be possible to purchase some items in your area at a price that differs from the price that is reported in this Edition.

—The Publisher

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35-MM PHOTOGRAPHY is published by the Ziff-Davis Publishing Company, One Park Avenue, New York, New York 10016, also publishers of Popular Photography, Photography Annual, Invitation to Photography, Photography Directory & Buying Guide, and Color Photography. Editorial contributions must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photographs, models, or manuscripts.

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LETTERS

The real McCoy

Dan McCoy's profile of Larry Schiller in your Winter 1977 issue is the kind of article all too lacking in photographic magazines—real journalism. In fact, this is the first time in a long time that I've taken a photo magazine into the bathroom for some real serious reading.

Sam Yanes, Hackensack, N.J.

A ray for Rick

I am going to school in commercial art and I've been getting a little discouraged lately about having any future in photography. What can I say! The article [Market Value, Winter 1977] just brought hope!

Rick Ross, Charlotte, N.C.

Barrie good

I just got 35-mm [Winter 1977]. Barrie [Samuels] is a genius. Her article was brilliant. She made me sound smart and nice and the photo of me is a masterpiece.

Fred McDarrah, New York, N.Y.

Combat zone

David Vestal's *Minimal Zone System* (Winter 1977) is one of the most ignorant and mistaken pieces of writing on the subject I have ever seen published. Any photographer who tries to follow Vestal's method will, unless he is highly intuitive or incredibly lucky, run out of film, paper, and patience long before he produces his first fine print.

The basic error in Vestal's method that makes it worse than useless is that he confuses film speed with contrast. Until he figures out that fundamental distinction, he would be better off to just follow the instructions on the label and forget about the Zone System entirely.

1) Development does not affect true film speed very much. It affects rather the amount of separation (contrast) between the higher and lower levels. Contrast may be manipulated to achieve different *apparent* film speeds for specific purposes. By relying on *apparent* rather than *true* film speed, Vestal brings his entire method to naught and flounders in an endless sea of contradictions and uncertainties.

2) When doing a proper film-speed test, one doesn't care who says how long to develop in what kind of developer. Within reasonable limits it doesn't matter. Development time is based on a specific desired value for a

Zone VIII (or Zone VI) placement, not on some mystical compendium of pseudo-experience and folklore.

3) The grey scale produced according to Vestal's film-speed test procedures is totally meaningless and will only give accurate values for true film speed and Zone relationships if one has accidentally happened to use the right development time. The subjective departures from the film-speed test described in the picture-test results demonstrate the inadequacy of Vestal's method to predict anything useful.

4) Zone III is a very difficult value to learn to see accurately, and beginners will usually overexpose if they depend too much on that value placement. It is also less important than other values.

5) The difference between Zone VII $\frac{1}{2}$ and Zone VIII is major and crucial. Vestal's suggestions on Zone VIII placement will often lead to flat, drab prints. Beginners must concentrate on learning to see Zones VII and VIII accurately, particularly in a minimal system that eliminates the development controls for the higher values.

Photography on the whole is a very forgiving medium. One can do almost any fool thing and still produce reasonably decent prints by compensating further down the line. But for the person who wants to achieve the highest possible quality, the medium becomes a cruel and relentless master. Any small deviation from the absolute optimum at any number of points in the process will noticeably degrade the final image. The Zone System is a simple, common-sense aid to achieving the absolute optimum in the exposure, development, and printing phases of the process. Its fundamental concepts can be mastered by most beginning photographers in just a few hours—if they have a competent and informed teacher. Vestal's basic misunderstanding of the system is tragic.

Ben Tupper, Riverside, Calif.

Vestal replies:

Thanks for your comments on my article. Here are my comments on your comments. About your numbered objections:

1) Correct: film speed is not much affected by development. But tests will show you that it is somewhat affected. So it seems sensible to conduct

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The Leica R3 is a fully manual camera, too. Should you ever want complete control, it's always waiting at your fingertips.

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And the R3 contains three photo cells. Most others provide only one or two and, therefore, have less metering accuracy.

Beginners will discover that, as their proficiency grows, the R3 will offer new techniques to explore. Professionals will find the R3 an indispensable tool.

There are special controls for planning over, under, and multiple exposures and a memory lock that lets you take a spot reading, store it, compose your picture, and then shoot.

The standard lens for the R3, the new 50mm Summicron® f/2, is superbly sharp. The R3 al-

so accepts the complete Leica reflex lens system.

The viewfinder is absolutely brilliant. It contains a split-image rangefinder and displays all metering information.

Make no mistake about it. The R3 has that unmistakable Leica feel. The shutter is Leica quiet, the film advance Leica smooth.

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1.

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2.



3.



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and enjoy automated no-hand agitation while you tend to something else (like making your next enlargement).

4.

Dry your finished prints.

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The Chromega Color Processing System

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exposure tests using the film development that produces optimum contrast—not to be confused with film speed.

In photography, as distinguished from sensitometry, "apparent film speed" is true film speed.

Appearances are the whole point.

2) Covered above.

3) The gray scale illustrates the actual tonal performance of the film under working conditions. Not meaningless to me. Actual film seldom conforms to pure zone-system theory as spelled out in the books, and reality seems at least as important as theory. Your #3 contradicts your #2, incidentally.

4) Zone 3 is very easy for me to see, and has consistently proved easy for my beginning students to see. It is the most crucial zone to meter and the logical basis for exposure, since with any less exposure—regardless of development—the film "runs out of gas" and no longer records dark tones usefully.

5) Not in my experience. Even with slow, short-scale films, the practical difference between zone 7½ and zone 8 appears negligible. This is where most of our latitude is found—still more with faster films.

A "forgiving medium" that is a "cruel and relentless master" must be lots of fun.

One tendency of zone-system students is unfortunately to worry more about "correctness" than about appearances—a mistake when using a visual medium. I suspect this is your problem.

The heart of my expressive photograph is subjective: when your objective factors serve feeling, you have a fighting chance. When you work the other way around, the best you can hope for is a job in a lab, measuring things. That is a useful function, but I doubt that it is the hope of most photographers.

Biblical footnote

In *Color Printer's Bible* (Part II) [Winter 1977] by Nadler, reference is made to the Meynell Photomix Model 155, a thermostatically controlled water-temperature flow regulator. Address of supplier, please.

Troy G. Reynolds, Port Neches, Tex.

Bomze Photographic Equipment Corp., 7 E. 19th St., New York, N.Y. distributes Meynell products.—Ed.

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tagon T* ultra-wide-angle lens keeps straight lines straight even at the edges of its 110° angle of view.

Other options range from a 40-80 mm Vario-Sonnar T* zoom, to an S-Planar T* macro 60mm f/2.8, through Tele-Tessar T*'s, up to the 500mm and 1000mm high speed Mirotar catadioptric lenses that devour distance and still maintain unsurpassed quality. They're all part of the growing Carl Zeiss lens system.

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PHOTOBOOK SAMPLER

The season's best—and worst—books reviewed

By MICHAEL EDELSON

VAGABOND

By Gaylord Oscar Herron; *Penumbra Projects, Light Impressions, Inc., Rochester, N.Y.*; unpaged, soft cover, \$12.95.

Contemporary photography has become so introspective and personal of late that it could almost universally be described as a dialogue of one with one. All too frequently, the other person—the viewer—has been left somewhere outside, hardly invited, much less able, to partake. Besides being downright inhospitable, it is also just dumb. Art, and possibly even more so photography, is revelation shared. As the pendulum swings away from the conceit of conceptualism, practitioners of art will return to the tradition that has survived the glut of nonsense that is shoveled out upon our heads today as "serious" or "high" art. Glass cases and museums are made for "today" to be viewed tomorrow.

There is nothing wrong with a monologue; Shakespeare and Moussorgsky have proved that. And so does Gaylord Oscar Herron. *Vagabond* is a magical, mystical mixture of photographs, notes, biblical quotations, and drawings that deal with the "I" on the surface; not very far below that thin skin is a frightening "Us." Herron sets the stage for this phantasmagorical odyssey with the quote:

"Behold, thou has driven me out this day from the face of the earth; and from thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth."

Cain, from Genesis 4:14

Not surprisingly, yet a bit unusually, this book is dedicated in part to Cain. Now Cain would not strike one at first as being the sort of person to whom a book is inscribed. After all, Cain was the first real sore loser and Hollywood archetype heavy. To Herron, our world has been the Land of Nod to which Cain was exiled by God after the slaying of Abel.



"Mine is a generation of Cain . . .," writes Herron. "A restless generation of sleeping gypsies . . . vagabonds of the spirit with an aged lion as a shield. Mine," he continues, "is a generation lost in the land of Nod . . . nuclear children who inherited Cain and who just now begin to wake from a dream."

And the land of Nod is a land of brutality, despair, ugliness, age, and mindless madness. Oh what William Eggleston and John Szarkowski, among many others, could learn from this book. Here is the American Wasteland as particularly personified by Tulsa and that section of the country. Strange how Tulsa here as in Larry Clark's book, *Tulsa*, seems to be a resounding source for these observations. If it is in the soil and the people, the Tulsa Chamber of Commerce certainly will not promote it. Admittedly or not, that part of our land seems to personify a quality that is very special to the American dream. Big, sprawling, jaunty, and religious, it is a frighteningly real celluloid mirror of our visions and nightmares.

Not unlike what happens in Agee's *A Death in the Family* and Bradbury's novella *Dandelion Wine*, we are confronted with the confessions of a stranger who sounds like ourselves. "How did he know that?" "I thought I only thought those things?" Herron's very personal narrative is catholic and all

encompassing. His photographs are not totally supportive, since many surely can survive without the incubative protection of the book's covers. The words combined with the photographs and his drawings/paintings create a totality of experience rarely achieved by any others. The towering book is truly a model upon which so many could have shaped their own if it had been around. It is as if Herron is the Welles of photography books . . . writer, director, producer, and actor. So many have tried to pull this off; so many have failed.

After having lived with this book for a while, there are still many questions . . . and that is as it should be. I am now about to embark on my third reading of Durrell's *Alexandria Quartet* because there is still so much still unturned, untouched, and even unread. I have no doubt that I will return in the same fashion to *Vagabond*. It is of equal stature.

This is not a book for everyone. Traditionalists, especially, will be terribly upset by its "Egyptian" layout, as Herron calls it. It is meant to be upsetting to those who find comfort in this land of ours that Herron identifies as Nod. Too many have been comfortably asleep in it. Herron, for me, forever ends that. Thank God for Cain.

ETERNAL AMERICA

By Yoshikazu Shirakawa; *Kodansha International, New York*; 242 pages, hard cover, \$60.

Eternal America is unquestionably monumental. It is super *National Geographic*. It is also remarkably American to the point that it is Hollywood. Photographer Yoshikazu Shirakawa states that Edward Weston's images of portions of the West were both his inspiration and challenge. He may have been inspired, but he did not meet the challenge.

I sincerely doubt whether anyone after having seen this book would dare to question its beauty. It is a very beautiful book. But, after all, how does one truly measure beauty? By the awesome reproductions in incredible eight colors? By the overpowering accomplishment of the physical undertaking? By the retail price? The answer is by the images, and this is where Shirakawa both succeeds and fails. I feel uneasy as a reviewer saying these things because the book is overwhelming. But in considering it as a

35-MM PHOTOGRAPHY

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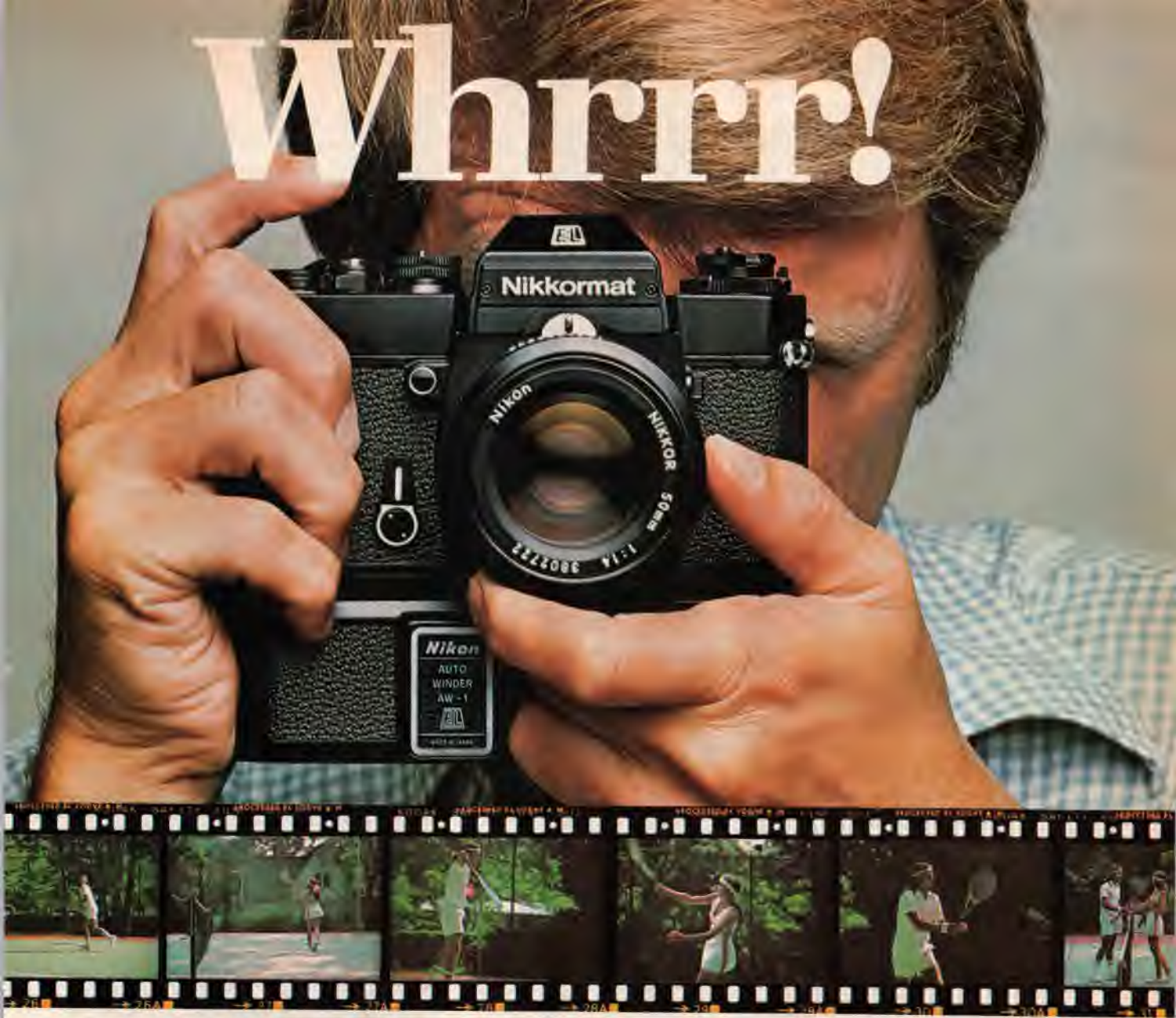
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Whrrr!



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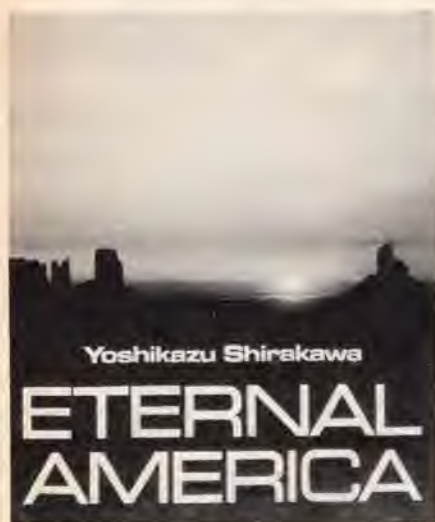
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New Nikkormat ELW

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serious work of photography, as art (excuse the expression), the images must be considered absolutely glorious records. It is the sort of stuff that most United States Information Agency exhibitions are made of . . . and the U.S.I.A. will probably never forgive me that comment. But it is true.

Eternal America is propaganda for God. Unfortunately, it does a little less for man. On page after page, we are invited to stand in mouth-opened awe before the "creation." In this case, the American Creation. Having never climbed a mountain, I am left a bit out of the appreciation game. Having photographed the Grand Canyon from an opened-door copter, I can only *ooh* and *aah* at Shirakawa's photographic accomplishments. But much more is involved if one must take Shirakawa at his word. America, one hopes, is more than a technicolor cinematic experience. It is thousands of invaders of the national parks to whom he is pandering with this grandiose display of color. Supreme Court Justice William O. Douglas, in his introduction, laments the racing after numbers "enjoying" the park as an overwhelming symbol of human degradation of natural purity. More accurately, he goes on to cite the shepherders, ranchers, and other special interest groups who merchandise America to their own financial advantage. Most ironically, an afterword by Sigurd F. Olson, past president of the National Parks Service, begins with a proud presentation of statistics citing the hordes who came to see this America, and left. He does not mention the garbage of film boxes and empty Campbell soup cans that serve as their *cartes de visites*. And while citing

the major role that photographers played in setting up the national parks themselves, he omits mentioning any names. If Olson is the sort of stuff that "keepers of the flame" are made of, their tending leaves something wanting.

Certainly, one of the key features of the book is Shirakawa's own text on why and how it was done. Some consider Nature to be God's greatest creation, and so when he talks about White Sands, which is very noted these days for bomb testing, the words of a Japanese are chosen indeed. One, I suppose, must never be rude to one's hosts . . . even in the U.S.A.

Lots of talk of transcendental experiences gets flung about in this super-book. And rightly so. Where else and how else can one describe the Grand Canyon at sunrise? I can still feel the gooseflesh that arose when I saw a blinding storm raging within its walls. Yet, and despite all the grandiose printing, the images are extraordinary only in the picture-postcard sense. Edward Weston with his limited black-and-white and primitive equipment (by today's questionable standards) is painfully provocative. This is not the place, I suspect, to go into sand dunes and sexuality. But, that, I believe, is what it is all about . . . really. And beautifully professional and awesome Shirakawa doesn't have what is referred to as "the divine spark." But he does have a spark and it is brilliant. Sometimes simply too much so. A lot of blaze, but not much fire. Even in 50 years, these images will seem much more at home at any Museum of Natural History rather than a museum of art.

For those involved in the "nature" thing, this book is a natural and rightfully so. It breathes nature. It may be photography, but is it art? The answer must be "no," because little of the artist and too much of nature resides in the images. One might say that *Eternal America* has too much God and not enough Shirakawa.

THE LOOK BOOK

Edited by Leo Rosten; foreword by Gardner Cowles; Harry N. Abrams, Inc., New York; 400 pages, hard cover, \$35.

Look was considered by many to be the poor cousin to *Life*. For irrational reasons, in a way this might have been

true. Gazing at this collection of the best of *Look*, some serious reevaluations are in order. Certainly, compared side-by-side with the enormously successful *The Best of Life*, *The Look Book* is enormously more satisfying. The next natural thought is the question, "Was *Look* a better magazine than *Life*?"

Both these behemoths of photojournalism were born, lived, and died within the same time span. However, and this is an important fact that most people seem to have forgotten, *Look* did not come out every week; it was published every other week! If for no other reason than this (in addition to possessing a different personality from its competitor), *Look* utilized a contrasting editorial approach. Not occupied with the demanding weekly deadline, *Look* folk could turn more attention to editorial depth. With the advent of television and diminishing returns, *Life*, too, went more in this direction, but it was already a long-established *Look* policy. Certainly, this is one simple reason why this



expensive volume is visually beautiful, intellectually stimulating, and a veritable time capsule of a whole generation's thoughts, humor, aspirations, defeats, and accomplishments. There is much within its covers, so it is not a mere coffee-table book; rather, it is a table book.

Editor Leo Rosten has created an assemblage of images and word-essays that probe deeply to examine events and thoughts as they were happening and appeared in *Look*. Consider that in 1952 *Look* published an article entitled "Is This Man Fit to be President?" It was

35-MM PHOTOGRAPHY

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about Richard Nixon. Also consider that just some of the writing of the following are included in the book: Ernest Hemingway, Adlai Stevenson, Walter Lippmann, Gloria Steinem, the Kennedys (John F., Edward, and Jacqueline), Pearl S. Buck, Marshall McLuhan, Margaret Mead, S. J. Perelman, Eugene O'Neill, Ogden Nash, C. P. Snow, Harry Truman, Norman Mailer, William Manchester, Julian Huxley, Jackie Robinson, William Saroyan, and Bertrand Russell.

Photographers included Arnold Newman, Marvin Newman, Cornell Capa, Marc Riboud, Lord Snowdon, Douglas Kirkland, David Douglas Duncan, Fred Maroon, John Vachon, Edward Steichen, Paul Fusco, Yousuf Karsh, Richard Avedon, Art Kane, James Karales, Burk Uzzle, Bruce Davidson, Dan McCoy, Constantine Manos, Arthur Rothstein, and, of all photographers, Weegee!

While one can browse through *The Look Book* and come away enriched, its true inherent wealth is absorbed by the spending of much time in order to mine treasure within its covers. When the review copy first arrived, I flipped through it quickly to get the reviewer's "feel." Then a few days later, while stranded in bed with flu, I sorely needed a companion. I found it in *The Look Book*. Besides looking deeper into the images, I began to read the texts. What an incredible anthology of brilliance! "What is Human Nature?" by Mead, "Men Really Don't Like Women" by Jules Feiffer, "A Christmas Gift" by Hemingway, "The Last Will and Testament of an Extremely Distinguished Dog" by O'Neill, "No Peace for Israel" by Stevenson, "Why Asia Hates Us" by Buck, "Inside F.D.R." by John Gunther, "Jack Benny's 39 Years" by Saroyan, and, finally, I ended that day in bed looking for a long time at Jacqueline Kennedy's handwriting that read "I should have known that it was asking too much to dream that I might have grown old with him."

While not possessing any photo essays of length, there is a verity to the photojournalism in this book. Many may feel that pure photojournalism is pure photography; I have always felt that some words in varying degrees of doses are important. Be it introductory "box" of copy captions, or an accompanying text, words must be used to set the stage so that images can play out the action and really tell the inner story. Rosten seems

to have captured this perfectly. The result is a book of experiences . . . personal, mutual, and foreign. But they are not that foreign to be unavailable. And this accessibility is made possible through the photographs that are intermixed with some of the best writing of its kind in the last generation.

The Look Book will stay with me because I will need it when I am old to answer the questions of youngsters when they demand to know "What was it like?"

GYPsIES

By Josef Koudelka; *Aperture Books, Millerton, N.Y.; unpagged, hard cover, \$22.50.*

I know Josef Koudelka, but I really do not. I sincerely doubt if anyone truly knows him. Koudelka is as much an enigmatic person and closed to the world as the gypsies he has devoted himself to photographing since 1962. Through his photographs, one may begin to understand both the gypsies and Koudelka more. But know them? Never. Not even hardly ever.

Josef Koudelka, photographer and person, might be somewhat understood by a small incident that took place last fall here in New York. He was spending most of his time down at Sid Rapoport's overseeing the printing of the book. He was staying somewhere on the upper floors at the International Center of Photography, most likely sleeping in his ubiquitous sleeping bag instead of on a

mattress. One evening, there was an I.C.P. opening; we were all busy looking at the new exhibit, drinking domestic white wine and gabbing. I was still there after the crowds had left; suddenly I found myself face to face with him as he cautiously came out of the elevator.

We greeted each other and talked about mutual friends in Prague, Paris, and London. Koudelka presented me with a bound but coverless French copy of *Gypsies*, since the English version had not yet been run off. It was after we said our "goodbyes" that I realized he had been up on the fifth floor all alone as hundreds of photographic and "influential" people were soaking up I.C.P.'s wine and images downstairs. I suppose that is why gypsies and Koudelka find trust between themselves.

Josef Koudelka is clearly a Czech photographer. Though the subject be totally different, I can trace elements of Josef Sudek in his images. It is less a matter of treatment, which it also is, and more an ever-present aura. Volker Kahmen can find one of his strongest arguments in Koudelka. The Czechs, not unlike the Poles, always have possessed a strong graphic quality in their images. Graphic not in the sense that one finds in the painterly graphics that are so much in vogue today and not at all photographic; but graphic in feeling. There is a confrontation of graphic reality that is what the camera is really all about.

Yes, these images are representational . . . but there is much more to it than that. One can describe



35-MM PHOTOGRAPHY



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Ricoh vs. Ricoh.



the Cologne Cathedral as a building and be accurate while still telling an artistically blatant lie. There is more to art than precision. And there is more to photography than sharp (or unsharp) images. The delineation of the lens is the beginning of the story of confrontation between subject and photographer. As the film must be sensitized, so must the photographer . . . and that is where many photographers fail. Rather than baring themselves, they hide behind the camera so as to shoot a war one week and the interior of a fancy French restaurant the next. This technique may work for successful surgeons, but photographers must "operate" on their own family of man.

For any photographer who has tried to photograph gypsies, *Gypsies* is a monumental masterpiece. For others, it is a simple truth. This visual probing of gypsies in Slovakia delves into the psyche of people who are truly foreign. Living within, but always—for centuries—staying apart from. The Nazis were more successful in destroying the Jews than the gypsies since they were also *untenschen* ("subhumans"). But they survive and possibly thrive, though this might be questioned by certain authorities.

And what does Koudelka tell us? His images make statements not unlike Shylock's description of the Jews: they die when poisoned, laugh when tickled, and bleed when cut. They are strange, but they are men and women and children and therefore not really that strange. His photographs show the pride of a father for his two daughters, the joy of festivity, the fear of death on the puzzled face of a man about to be executed, the resemblance of a young girl's face to the Madonna, and an apolitical Czech gypsy holding up the profile of Gottwald, the first Czech Communist leader. It all means that gypsies are people, and that means more than it may appear to on the surface. *Gypsies* is an important update of the *Family of Man*. I may or may not agree with the anthropological implications, but I cannot deny the evidence.

These photographs demand attention and consideration. Artistically, they are peerless. Sudek or Cartier-Bresson or whoever the influence, Koudelka is his own man. His message, while loud and clear, is his own. Koudelka's *Gypsies*

may not provide the usual violins, but be assured the music is there.

LIFE GOES TO THE MOVIES

Edited by Life editors; Time-Life Books, New York; 304 pages, hard cover, \$19.95.

As I approach 40 years of age, I have begun to realize what crap I grew up on. If I had any lingering doubts, *Life Goes to the Movies* brought a large part of my extracurricular education into focus—loud and clear and widescreen. Frankly, in retrospect, I do not know how I survived this far.

Life Goes to the Movies can be dealt with as a comfortable sojourn into the



honey ooze of nostalgia. How sweet and pleasant and contemporary. To paraphrase Ben Johnson, nostalgia is the last refuge of a non-thinker. And that is exactly what this book is all about.

Photographically, these 304 pages are nothing more than the glorification of kitsch. How else can one deal with ordinary photographs of ordinary people raised to Olympian heights that even the greatest mortals could not possibly achieve. But I suppose if *Life* had been around at the time, Attila would have made the cover for some "bad men of history" feature. And, if he were lucky, in color.

If anyone were to write truly the chronicle of the American People this Bicentennial year, much recent history would be found in the illusions contained within these pages. After all, Tyrone Power was more acceptable and real

than Wendell Willkie to millions of American people.

What about the photographs? For most part they are glorious press handouts or studio bilge. Yes, *Life* magazine did send their photogs off to capture the shimmer of the stars but, as is the case with most work done by *Life* staffers, it is ordinary or, at most, extraordinary within the confines of the time consideration.

There are some exceptions, but these are drowned by the pap that surrounds them. A glorious image of Judy Garland, for example, suffers from its close proximity to studio handouts. Only Judy just begins to come through. Turn the page and there is Elizabeth Taylor amid the color rendition of her 10, repeat 10, *Life* covers. Even the few sensitive black-and-white images fade, fade, fade.

Want to romp with Clark and Spence and Gary? Just turn a few more pages and they come toward you with the actuality of Parsons and Hopper. Thomas Eliot once wrote that "Humankind cannot bear very much reality" and so there was born a Hollywood. I suppose that is why I find this all very distasteful. It is a reality of sorts, but even at its best it is a damn lie.

In a way, is this not one of the basic problems besetting us today? The magic of Hollywood undone? Gary Cooper can die of cancer, after all. And Frank Sinatra can lose his hair. But the fable propagated by all these magical images is that Hollywood is America. Worse yet, that America is Hollywood.

And that, ladies and gentlemen, is why *Life* died. Its death arrived at the same time as the death of the myth, the Hollywood myth, of America passed on. Kissinger going to Africa is part of the reality that is beginning to seep into American foreign policy. This book, and *Life* itself, is part of the mythology that we have almost left behind. TV still fans the few remaining embers. And there are still millions about who will flock to this book with the same passion and urgency as they did *Life Goes to War* and *The Best of Life*. These folk, you see, envision that *Best of Life* as the best of *their* lives. Despite the use of glorious color, it stubbornly remains two-dimensional.

Life Goes to the Movies is identical in concept to *Life Goes to a Party*, one of the most popular features of the dead dinosaur magazine. To say that this is actually journalism is as silly as considering Henry Luce's policies



What's
behind



all the people,
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People

Tony Cilento,
portrait photographer.

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Places

Albert Widder

Al and his wife, Eileen, of Forest Hills, N.Y., are both PPofA Master Photographic Craftsmen and lecturers, and have had their photos displayed for more than 25 years.

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Things

Ed Nano,
commercial illustrator.

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Memories

Rocky Gunn,
wedding photographer.

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The people behind the pictures.

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Ask the people behind the pictures.



Richard Hogue,
President
Meisel Photochrome Corporation
Dallas/Atlanta/Seattle/Kansas City

"The name Kodak on paper is sort of similar to the word sterling on silver. We think it's the finest. Because the consistency, from batch to batch, is very good. And that's important when you're printing from a heterogeneous group of negatives. If the negatives are not very consistent, you need all the reliability, stability, and uniformity you can get in the paper. We feel that to try to cut expenses by using less expensive papers might well be false economy. Because our customers are very discriminating. Not only do we have confidence in the product, but in the Kodak backup support and technical assistance. If we have a problem, Kodak can give us an answer."



Kodak paper. For a good look.

humanistic. The prince of American photojournalism was never considered liberal in either his politics or relations.

Essentially, *Life Goes to the Movies* is the true coffee-table book. It is something you find in front of you during an evening's visit that has paled. You leaf through it as the evening wears on and the boredom of the conversation over drinks becomes depressing. No thanks to *Life*, the few kicks here are because of the players and the memories activated by their faces in our national and personal psyches.

SILVER MEDITATIONS

By Jerry Uelsmann; Morgan & Morgan Inc., Dobbs Ferry, N.Y.; 140 photographs, 160 pages, hard cover, \$14.95.

Jerry Uelsmann's *Silver Meditations* is anthropologically interesting and visually boring. How else can one deal with a photographer who somehow successfully revives a technique and, more important, a vision that has been dead if not passé for at least 100 years? Essentially, the difference between Jerry Uelsmann (1934-) and Oscar J. Rejlander (1813-1875) is time. As Rejlander's images of fanciful manipulation demonstrated and promoted the moral verities of the Victorian age, Uelsmann's manipulations reflect the 1970s version. Granted, Uelsmann does not proffer images asking us to choose between two paths—obviously good and evil—but his pictures do depict a landscape of thought that is equally dated. Be it the tree of Life, the bird of prey, the hand of man, or the cloud-filled sky of release and freedom, Uelsmann is essentially banal. Worse than that, in this book his images add up to an oppressively repetitious weariness.

The existence of Uelsmann raises a very interesting question about photography today. The whole "art" thing has developed into a game of intellects despite the nothingness that may be behind the images. People like a Peter Bunnell write, or are convinced to write, a high sounding introduction. Is it because there is a photograph of him by Uelsmann in the book, or does he really believe? For a "foremost critic" to write that "Critics have been transfixed by the rational and the realistic in photography

while the irrational and the imaginary have remained foreign to most" is remarkable. Remarkable either for its ignorance or downright disregard for current photographic criticism. Exactly the opposite is true. Critics and curators alike have flocked to the unreal, intentionally ignoring the real of photojournalism and reportage. Also, it is either hard to believe or unfortunate that Bunnell thinks that all the various techniques from xerography to multiple imagery have been minor and ignored in recent years by both galleries and critics. A visit to Light Gallery or a look at *Exposure*, the magazine of the Society of Photographic Educators of which Bunnell is chairman, would enlighten him. The latest cover, in fact, displays two phantasmagoric color images by dadaist Les Krims. Irrational forgotten indeed!

And what is Uelsmann's message? One can hardly tell unless it is to provide illustrations for aesthetic Hallmark greeting cards. It is the sort of stuff that college sophomores hang up in their dorm rooms. It is, in very certain words, quite sophomoric. Mysterious grays, hands, windows, clouds, and trees do not a message make. And that is no matter how hard one may try with all the best "intellectual" introductions.

"Out" people of photography unfortunately do not realize that there is an "in" group of photography. These are the people who influence and direct the motion and concepts of photography today. These range from the heavies such as John Szarkowski of the Museum of Modern Art to the writers of introductions and prefaces. Let us also not forget editors who hide behind the mask of those intro writers. These folk, sometimes without committee and often without background, create and promote much of what passes for significant and world-shakingly important in photography.

Think of what's being shown today. It ranges from the ordinariness of William Eggleston's color photographs recently exhibited at New York's Museum of Modern Art to the oppressive graphics of Ralph Gibson and Mark Feldstein shown at the "Important" Castelli Gallery in New York. The magical tastemakers are hard at work promoting work that is not only unrepresentative of what is going on, but that is actually repulsive to the photographic aesthetic.

There is, in other words, too much



"Art" in photography. This could be a good thing if the art in question weren't old art.

Uelsmann's problem is that even though he might have created the image yesterday, it was already passé. He is not even on par with 80-year-old Josef Sudek whose images today, even though created a quarter century ago, are still viable and thought provoking. Essentially, Uelsmann titillates. That may be great for photographic wallpaper, but it is certainly not enough for a book. Maybe 100 years from now there will be a Peter Pollack to put Jerry Uelsmann in proper perspective by citing the work as a leading divertisement of the 1970s.

THE PHOTOGRAPHERS' CHOICE

Edited by Kelly Wise; Addison House, Danbury, N.H.; 214 pages, hard cover, \$25, soft cover, \$12.95.

Entitled "a book of portfolios and critical opinion," this is what a photographic annual should look like. It has everything . . . things you love, feel indifferent about, absolutely hate. It is a potpourri of images and writing with spine. Something often lacking these days . . . among other things.

Once said that it is an annual, some may ask, "What should an annual have?" Lots, may be the answer. But lots of what? Lots of lots of things . . . good and bad. However, mostly good,

even though you might disagree with it violently. Respect, after all. And one can do that with *The Photographer's Choice*.

There are critical articles ranging from an interview with Duane Michals to "The 50s—a Renaissance in Photography" by Harold Jones. The images include good to bad work by such people as Harry Callahan, Ray Metzker, Les Krims, Todd Walker, Henry Holmes Smith, Wynn Bullock, Minor White, and Walter Chappell. Some of the lesser known photographers include, and thank God for most of them, Robbert Flick, Robert Bordeau, Bobbi Carrey, Michael Levins, and Eugene Levins. There are many more.

Kelly Wise, in the book's introduction, explains that "Whatever the book eventually became, we believe it should not contain work previously seen by the public. An artist was asked to attest that what he or she submitted had not been published previously in a major art journal. Some of the work dates back into the '50s; other work was completed this year. The oldest photographer is 73, the youngest, 26." That's what annuals are made of.

criticism and scholarship is a relief and far above the infantile ramblings published by the "art" journals, such as *Art in America*, where the orientation is to canvas and money-grubbing dealers instead of light-sensitive paper. After all, who else but *Art in America* would sponsor an ill-fated conference called "Photography in America" only after it has become distressingly evident that the commercial success of graphics had to be switched to photographics if dealers were to stay in business in the style to which they were accustomed.

The Photographers' Choice is successful because it is and can be so many things to so many people. The reproduction may not be the greatest, but show me an annual that is other than that. The color suffers the most. But this is a sort of sampler. If a Bobbi Carrey image catches your fancy and you want to buy it then go to the Neikrug Galleries in New York and do just that.

The images range from the neo-reportage of Eugene Richards to the visual self-involvement of Carrey, from the disturbing surrealism of William Larson to the nearly upsetting dadaism

greater compliment to pay to an editor?

Needless to say, a lot of the images here will not be found in typical American photographic annuals. Nudes are fine and certainly artistic, but pubic hair and the ubiquitous penis is too much for most of the regulars. Therefore, for this if no other reason, this is an underground annual that is absolutely necessary for any library of photography pretending to be close to complete. *The Photographers' Choice* is a wise choice for anyone at all into photography. It is an almost complete mirror of these times, photographically speaking.

DON'T FEEL SORRY FOR PAUL

Text and photographs by Bernard Wolf; J. B. Lippincott Co., New York; 96 pages, \$7.95.

U.S. Library of Congress Cataloging in Publications Data

"Wolf, Bernard

SUMMARY: Photographs and simple text capture two weeks in the life of a handicapped boy learning to live successfully in a world made for people without handicaps.

1. Handicapped children—Rehabilitation—Juvenile literature.

2. Jockimo, Paul—Juvenile Literature. (1. Physically handicapped) 1. Title."

That, above, is the official librarian description of this book. Certainly, it takes a trained eye to begin to see what lies between the covers, and then I wonder.

Ever since television, that special area of children's books has never been the same. When I was a kid (circa World War II), my books were involved with introducing the world of reality to me; they were filled with as much fantasy as I myself could conjure. Fantastic stories with fantastically imagined drawings. I really never knew what photography was all about until the momentous sun-filled summer day when I found a cache of nine years of *Life* in a dark basement in Lake Secor, N.Y. If one can be intoxicated at the age of 11, I was. In that one day the Brothers Grimm and their successors were put into their proper place. Not having the animal actuality of *Sesame Street*, I found Henry Luce, God bless his dark soul. But today?



Eugene Richards, *Prayer to a Plane*, 1974

From the oppressively intellectual article, "Photos within Photographs" by Max Kozloff, which might be part of an attempt at intellectualized thesis writing, to the informative article on the '50s by Harold Jones, there is more than just much to bite one's teeth into. There is an abundance of this sort of intellectual and, more importantly, knowledgeable photographic writing in such publications as *Exposure*, published by the Society of Photographic Educators. This actual

of Les Krims. In other words, Kelly Wise has assembled a collection of work that works to demonstrate what is going on in photography today. Love it, hate it, or whatever, one is cornered into realizing that this is the current photographic scene. What is most important in light of this is that Kelly Wise possesses an extraordinary feeling for what is going on. Wise may have favorites and preferences, but I cannot determine them from the pages of this book. What

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Today's child is a miraculously more real child than I ever was, thanks to photographers (and writers) like Bernard Wolf. No longer is fantasy the language. Instead, one finds reality the dialogue and it is an utterance of understanding that is not only beautiful but also a much needed preparation for the reality (ugly or not) of the real world. People are people are people and we are all people. Fantasied drawings and equally unreal writings only intensify the problem of eventual total encounter that one must make with the world. How does one "deal" with someone imperfectly born? Our society makes it easy with mind-erasing donations of one sort or another.

But Paul with imperfect limbs does not want money or sympathy. He demands understanding that, while it may take him a bit longer, the plucky kid can do it as well as most. And that is what this miraculous "kids" book is all about. Wolf, for his readers and his readers' parents, demonstrates that understanding, not sickly sweet compassion, is what it is all about. Here is a remarkable demonstration of what "photojournalism" can be: transmitting knowledge and understanding from one person to another with an aura of life itself. If that is the definition, and I believe it is, Wolf, in this rather unusual book form, has done it. And what better purpose for the introduction of visual reality than a children's book? There has been enough Grimm and Anderson for both children and adults.

Wolf's photographs are essentially what one might have found in *Life* and *Look* but there is a significant difference. Even in the fat years, a photographer in *Life* and *Look* never had the space or time in which to develop the story and resultant understanding. So many of today's photographic books represent the New Photojournalism that stubbornly uninformed or incredibly dumb photo-artists claim is dead.

Photojournalism is not dead; it is alive

and well and living in books. And Wolf has had the vision to realize that photojournalism's effective communication ability is not limited to adults.

Today's children deal much better with reality and fantasy than when we were kids; I'm firmly convinced of that. Basic knowledge and the awareness of the world about is absorbed from the tube. Books such as this one deal with the greater subtleties of life and in an honest manner that would have had M-G-M horrified only a few years ago. It is a fact of life that some children are born with imperfect limbs. They are not freaks, but human beings with a disability. Wolf, through his simultaneously evocative and informative images and his own functional text, shows how young Paul rides a bike, plays football, rides a horse, goes to school, and does those other things that boys his age do. Simultaneously, the reader is brought to understand the special problems for kids like Paul and to appreciate his courage and simple guts.

Don't Feel Sorry for Paul is a very straightforward book. At times, Wolf's photographs go beyond, such as the Smith-like image on the cover. Wolf is clearly one of the better photographers of this genre, and he gets better with age and each succeeding book. If this book is one of the benefits of *Life's* demise, maybe that wasn't such a bad thing after all.

WOMEN ARE BEAUTIFUL

By Garry Winogrand; introductory essay by Helen Gary Bishop; a Light Gallery Book published by Farrar, Straus & Giroux, New York; unpagged, hard cover, \$15, soft cover, \$6.95.

Women are beautiful despite Garry Winogrand. He and his camera might have good intentions, but the results provide grist for the feminist mill. If Winogrand's photographs were the only evidence in some extraterrestrial high court, all earth women have big boobs, flaunt their sex, and hardly ever age noticeably. A more appropriate title for the book would have been *Women are Sexy*.

The price of the book is not the worth of Winogrand's photographs, but the all too searingly honest introductory essay



by Helen Gary Bishop. Here is a woman pouring out her anecdotal heart and life to the reader, making one totally unprepared for the sexism of Winogrand that follows. Despite a short note by Bishop about the photographs, her introduction is as incongruous to the book of images as would be supportive excerpts of *Mein Kampf* preceding photographs of the Holocaust. I doubt that the editors strove for such a contrast, but that is what they unwittingly produced. Bishop's compassionate, diary-like introduction is a strange preamble, indeed, for what turns out to be images produced by a photographic jock.

Just as Winogrand's view of women is both two-dimensional and really not much more than juvenile, the same complaint can be lodged with equal validity at his photographic style. Many years ago, when Edward Steichen ran photography at New York's Museum of Modern Art, a young Winogrand showed the old man his work and Steichen bought a few prints at \$10 per. On a card for the files, Steichen commented something to the effect that Winogrand's style was interesting but dangerously bordering on the haphazard. Winogrand has now gone beyond.

Santayana once defined a fanatic as "one who doubles his energies while losing sight of his goal." He might have been discussing this book. Winogrand, in his struggle against formal composition, balance, and other visual traditions, has thrown so much

overboard that he is left with little or nothing. One looks at these tableaux of women caught in the act and begins to yearn with ever-increasing desire for some clarity of observation. There is a look on a woman's face in a crowd; Winogrand's capturing of it speaks more for his fast trigger finger shooting from the hip than artistic selection. This book is a monument to manual dexterity, not the eye and brain. And considering all of the snapshooting going on by younger photographers these days, one begins to wonder whether Winogrand is any longer the fastest camera in the U.S.

That raises an interesting point: Has Winogrand outlived his artistic usefulness?

Has he been outclassed by the large number of growing younger photographers who utilize the snapshot visualization? Certainly many of them display deeper concerns or greater intellectualization. Winogrand's pictures, especially those in *Women are Beautiful* and to a lesser extent the earlier book, *Animals*, have an overwhelming oneness of thought. It is as if he had turned one joke successfully into a three-act comedy. Not that humor is the basic motive or message behind his images. However, the sameness of approach and similar age-old intellectual observations leave one with a dulling effect that numbs, not excites.

This is certainly true in *Women are Beautiful* since Winogrand continuously plays out his macho fantasies with the camera as his probing tool. Fantasies because he gives the impression that he is a great looker. One could easily call this book pseudo-intellectual calendar art. That's a great commercial idea for the MOMA book store if they haven't put it into the works already for next year. It wouldn't hang in gas stations, but in art directors' offices.

This Winogrand world of women is simplistic and sloppy in both concept and execution. Winogrand is winging it and doing his own thing all the way. As personal therapy, it might work for the man behind the camera; as photography, it is nothing more than a potpourri of embarrassing casual pictures of women. Not only does it not hold together, it falls apart from lack of structure, thought, insight, or simple interest. If some feminists find their spirit flagging, I would suggest a look at this book. They'll come away fighting mad . . . and with reason.

WOMEN SEE WOMAN



Edited by Cheryl Wiesenfeld, Yvonne Kalmus, Sonia Katchian, and Rikki Ripp; Thomas Y. Crowell Co., New York; 145 pages, soft cover, \$6.95.

The images, not the feminist fervor, make this book successful. In fact, this is one of the best "sex" books (and exhibitions) amid the recent deluge aimed at proving the worth of women photographers. Speaking as a male deeply involved in photography, it has always been my experience that the battle cries and barricades are more fantasy than the reality of actual confrontation. With the possible exception of one person, I can think of no male editor who deals with photographs on the basis of the sex of the photographer. Editors are very single-minded, sometimes to a fault. A good photograph is a good photograph, be it by a Francis or a Frances.

I am making a point of this because Annie Gottlieb in her introduction attempts just that. She writes that Cheryl Wiesenfeld, one of the editors, "had seen the problem from the other side," while working at POPULAR PHOTOGRAPHY. According to Gottlieb, Wiesenfeld "knew there must be 'a lot of women photographers out there,' but she rarely saw their portfolios, and when women did bring work in, they were often timid and defensive. One issue of all women photographers had been planned at POPULAR PHOTOGRAPHY, but had been

killed after two-and-a-half months of work."

On the surface, Gottlieb's case seems strong, reasonable, and supportive to the cause. However, one wonders how much from "the other side" Wiesenfeld actually saw since she was an assistant to the picture editor [also a woman] when she left POPULAR PHOTOGRAPHY in 1973, and even the picture editor at POPULAR PHOTOGRAPHY does not see everything. In addition, Gottlieb, without actually saying it, implies that the women photographers issue was "killed" because of an attack of M.C.P.s. Pigs or not, the editors at POP PHOTO publish what is good for the readership and advertising, and certainly not their egos. Any supposedly knowledgeable person knows at least that!

Despite all this nonsense about women and photography, the book works for the very simple reason that the four editors were able to obtain and did finally choose a strong selection of images. The editors opted for sticking to the editorial angle of women looking at women. And a mixed bag, indeed, is the result. Judging by the images here, many women see themselves as being used; on the other hand, many also see themselves as strong and, I suppose in this supposed battle of sexes, eventually triumphant. Some capture the woman in the home environment; others as the ever-present sex symbol and some, thank God, as persons unto themselves. What comes across is not a collective opinion, but individual viewpoints and extensions of each photographer's personality made up of all the fears, joys, and other ingredients that make people people. One could hardly ask for more . . . and I am not. That is exactly why *Women See Woman* is worth adding to one's library; it is an extraordinary visual investigation into being a woman. It just so happens that the photographs were *made* by women. If it were not for the title, one could never know. Gottlieb writes that the original premise of the book was proven by the results. Sonia Katchian, one of the editors, is quoted as saying, "Our original hypothesis that women see differently was confirmed." No one doubts that hypothesis *except* the feminists. In fact, if one has had any extensive experience looking at photographs for years, the conclusion must be that all people look at all people differently. Katchian's observation is as

continued on page 124



DON'T TAX YOURSELF

Income Tax Advice
For Those Who Sell
Photographs

By BARRIE SAMUELS



ax avoidance is legal and encouraged!

What's the catch? You're probably thinking of tax *evasion*—that's the one you can go to jail for. It means willful misstatement of income

or underpayment of taxes.

Tax *avoidance* is using the tax laws to achieve the lowest tax liability possible—that is, using the law and its loopholes to pay as little as possible (which is legal and encouraged by the IRS). Tax avoidance is knowing what deductions and credits you are legally entitled to, and taking them.

Photography is a business once you earn income from it, and taxes are such an integral consequence of income, we thought we might give you a little foresight, hindsight, and insight into keeping them down. This story is for the reader who has *any* income at all from photography, the reader who *didn't* know the difference between tax avoidance and tax evasion, the reader who may or may not do his return himself, but might like a more-informed option. Bear in mind the fact that this story, though being read in March, 1977, was written in November, 1976. There is a new Tax Reform Act in the wings for '77, which will probably null and void some specifics, but hopefully maintain the more relevant general principles. The open-sesame date for release of this mysterious information is early January, 1977, which puts this story in a strange kind of timing limbo. However. . .

Originally, I asked the experts about three categories: (1) the hobbyist who sells an occasional picture; (2) the part-time free-lancer who may also have a salaried job; and (3) the full-time free-lancer or pro. What it all boils down to is that *you're in business for yourself* (self-employed) *to the extent of your free-lancing*, and can use those tax laws (self-employed) to that extent.

"Hobbyist," it seems, is no longer an applicable category. You cannot have a hobby and continually lose money; you can't deduct more than you earn; but if you show a profit for two years out of five, you are entitled to claim your losses. The Government is getting very

strict on this. Check the new law, though, to be sure.

Many full-time free-lancers or professional photographers, on the other hand, may run a fairly sizable business complete with employees and a full array of et ceteras. Many of these will probably employ accountants.

So we're dealing here with income-earning free-lance photographers—part-time or full-time, who are in business for themselves and who may want a better understanding of tax avoidance—whether they choose to do their own return or have someone else do it.

Believe it or not, ours is a voluntary tax system! It is the responsibility of the taxpayer to report income and deductions accurately and properly; the audit (everybody's favorite cringe word) is a checking function of that basic system. Tempting though it sounds, voluntary does not mean pay if you want to pay, and don't pay if you don't want to pay. It means that you have the responsibility of voluntarily assessing your own tax liability (what you pay), and proving its viability at a potential audit. (Even if your return is prepared by someone else, the responsibility for the information and the figures is *yours*.)

What you can't prove can be disallowed. That means you lose that deduction and as a result may well have to pay that additional tax, plus interest and possibly a penalty.

The point of a good return is to get through an audit unscathed; the prime and major reinforcement for this battle is the keeping of good records. Good records are the infantry and artillery in your battle for an unadjusted audited tax return; the strategies come from understanding the tax laws as applied to you. The understanding can be yours or your representative's (an accountant, etc.).

What has been gleaned from the few experts I've talked to is more of an attitude based on some general principles. So, on that basis, plus some line-by-line form explanation, we proceed.

You'll need some basic tools: pencils, erasers, the appropriate basic and supplemental tax forms, a small calculator (especially now that there are

fewer tax tables and you *have* to compute), an adding machine with a tape (or calculator that prints), tax books, and time.

The IRS (Internal Revenue Service) is a treasure trove of valuable tax information—and it's all *free*. Everything you want to know and are too terrified to ask is somewhere; every form, schedule, and publication has a name and number. In addition to the basic 1040 instruction booklet you receive in the mail, you should have publication 17, *Your Federal Income Tax—for Individuals*, and publication 334, *Tax Guide for Small Business*, for use in preparing returns. Other publications and common forms are listed at the back of these books.

These two major publications give an overview of the different tax categories so that you can see what applies to you and what doesn't. Each category is further explained in smaller pamphlets containing the same information as the larger publications plus some more specific additional paragraphs. For starters, it might be a good idea to get:

Publication 533—*Information on Self-Employment Tax* (Social Security)

Publication 534—*Tax Information on Depreciation*

Publication 535—*Tax Information on Business Expenses*

Publication 552—*Recordkeeping Requirements and a Guide to Tax Publications*

Publication 587—*Tax Information on Operating a Business in Your Home*

They can be obtained by either calling or stopping in at an IRS office.

To get a non-Government viewpoint of the tax scene, J.K. Lasser's *Your Income Tax* is highly recommended. It costs \$2.95, is published by Simon & Schuster, and is available at most newsstands and bookstores. Of course, there are scads of other tax books. Check them against your particular needs if you're interested.

Record-keeping

Keeping good records will literally and figuratively make all the difference, should audit time come. This is where your biggest chunk of cumulative time (as opposed to the condensed time of the forms) is spent.

There is no "best" way to do it, either.

Books and pamphlets to help you do your taxes.



For a non-Government viewpoint of the tax scene, Lasser's; it sells for \$2.95.



Consumers Union, a nonprofit organization in Orangeburg, N.Y., publishes this helpful brochure for \$1.



The Government tries to help the hand that feeds it, with all the above advisory publications.



Fat (nearly 200 pages) and free Government tax guide is available for the asking from IRS. It is much more extensive than booklet mailed out early in year with forms for returns. Ask for Publication 17, *Your Federal Income Tax*.

The IRS will require a set of adequate records documenting your income, deductions, and credits. Everyone does it differently—like opening a coconut, driving a car, or taking a picture. For clarity's sake, however, you're probably best off separating your records into *income* and *expenses/outgo*.

The IRS is pretty clear on the general nature of keeping records: "The law requires you to maintain records that will enable you to prepare complete and accurate tax returns and to insure that you pay only your proper tax. . . . Your records must clearly establish income, deductions, credits, employee information, and other pertinent information. . . . sketchy records are not adequate."

What this means is that if you're going to claim *anything* (income, deductions, credit, etc.) on your return, you've got to have documentation to back it up. Documentation may mean receipts, sales slips, invoices, canceled checks, bank statements, and something that summarizes it all. In many cases, this includes a *diary*. Not the dear-diary-today-I-did kind, but a dear-diary-today-I-spent kind. A *daily* diary, if carefully kept, can be the essence of bigger and better deductions and the essence of audit substantiation. *Expenses*

A diary of your out-of-pocket expenses should be kept whether or not you are reimbursed for them. It should contain not only the details of your travel-and-entertainment deduction, but *everything* else that's business related and deductible (down to the dimes deposited in public telephones and parking meters). It may be any kind of small pocket calendar book in which you jot down your *daily* business deductible expenses, appointments, etc. (Some people use pocket-size micro-cassette tape recorders, talk their daily expenses into them, then recap them later into a book.) For the larger expenses, of course, use a check or charge when you can, but still document the who, what, where, when, why, and how much of it. The auditors will want to know this about an abnormal-looking business expense; if you know, you can tell them.

Of course, keeping good records helps you to get as many of the deductions you're entitled to more easily. If it's all written down somewhere,



The law requires you to maintain records that will enable you to prepare complete and accurate tax returns and to insure that you pay only your proper tax.

clearly and accurately, you won't have to guess at tax time.

Once you find that you repeat certain types of expenses in your diary, you can categorize and summarize them at the end of the month. Business-related out-of-pocket expenses such as cabs, phones, carfare, parking, meals, postage, general petty cash; art, camera, darkroom, stationery supplies; magazines (but not newspapers—you'd be buying them anyway, presumably, so can't deduct them); etc. Receipt-backed purchases and materials need not go in your diary.

You have the option of transferring this daily data onto weekly or monthly sheets in some type of book; a loose-leaf binder is O.K., but you can't afford to lose the leaves; a bound book is recommended for that reason.

You only have to keep records, or books, to the extent of your business. If you're basically just you, with a couple of other free-lance assistants now and then, you don't have to get anywhere near complicated. If you've got employees and a sizable, functioning studio, you may have to get more sophisticated.

Phillip Leonian is a photographer, with a studio, employees, and a very busy business. *Edith Leonian* is his wife, rep, and keeper of the books. She used to have an accountant handle the books and the taxes, but too many careless mistakes in the Government's favor changed that. Nobody's going to care as

much about your records as you (except maybe an IRS auditor).

Your outgoing (as opposed to incoming money) books again may be as complicated or simple as you want. If simple means having everything reduced into an easy-fitting category, then Edith Leonian keeps simple books. They're big and clear and full of columns. She has broken down her expense columns to match the categories on Schedule C—especially line 19, "Other."

How she does it shouldn't dictate how you should do it, but it sure is a good indication of what you can do. By the way, she's come through three audits unscathed, even victorious.

This is her list of basic deduction categories, which get frequently referenced, so are made into separate columns to be later separated out on Schedule C:

Date
Name (check to:)
Amount
Rent
Studio expense
Salary
Professional material and supplies
Outside lab fees
Telephone and answering service
Light and heat
Stationery, printing, and postage
General, which includes two subcolumns: explanation (what the money's for) and amount; general is for unusual or non-usual items.
Not deductible (their personal and business books are together).
Entertainment
Delivery (e.g., messenger services)
Car costs
Props
Repairs
Dues and subscriptions
Payroll tax (if you have regular employees; if free-lancers, you just get a bill and expense it elsewhere).
Every cent spent by the Leonians or their staff is accounted for in these books, under these headings. Edith discovered that by keeping clear books, all she needed was an inexpensive calculator to do percentages, an adding machine (or calculator) with a tape, determination, and a couple of days—the first time anyway. "It takes less time every year," she says. "The first time is unfamiliar, the second you're

a vet, and the third is easy. You know exactly where your money is going and what you're doing, which is a hidden asset of keeping your own records; you are responsible for the information anyway." You also get to understand pricing better, and can discuss money with more clout.

The IRS likes to see a record of all disbursements, and may even want to see a cost of living estimate (of personal and non-deductible expenses). If possible, have a separate check register for your business and back up cash transactions with as many receipts as possible. Date every entry in your diary. From your diary you recreate your books; from your books, your return. Help the auditors even more by indicating check numbers where you can. An auditor looking at a diary or journal should be able to recreate what's on that return. In addition to the money spent, you should document (especially travel and entertainment) how much time you spent with what people, and the nature of the business. (This is also useful in billing.) A guideline they use is "ordinary and necessary"—is your expense ordinary and necessary for what you do? At audit time, this may become a matter of convincing the auditor.

Barnet O. Colman, CPA (Certified Public Accountant), cautions that "The hardest part of the tax return is accumulating the information. If done daily, whether the person does the tax return themselves or goes to an accountant, the job is fairly simple. It's hard at the end of the year to pull figures out of the air and not be able to substantiate them on an audit.

"Keep good records. . . . Use checks as much as possible; for 't&e' you're better off charging. . . . you have the slips. Your diary is your base tool. Everything goes there. When you take a trip, for example, even though it may seem petty, write it all down in your diary and/or get receipts. These expenses will add up. . . . accumulate them in your diary. Summarize them on a piece of paper by month, then for your *once-a-year figure*." Colman recommends a fairly large (8½x11-inch) bound book with broad headings. Transportation, for example, would include bus, train, cab, travel, etc.

In addition to the "recap of



The main bugger free-lancers have to contend with is 1040's very own Schedule C—Profit or (Loss) from Business or Profession. No hobbyists or corporations here, either.

expenses," also keep monthly cumulative records of "income" and "other" (not necessarily business, or perhaps only partially, but to include items like gas, electric, auto).

Jerry Sloane, CPA, reminds us that "deductions are allowed for transactions entered into with reasonable expectations of making a profit." In addition to stressing receipt keeping and diaries, he suggests that a *petty cash voucher* serves the same purpose as the diary. "It all depends on the complexity of the business and bookkeeping system." *Income*

Any way you look at it, you've got to keep a record of your income. When you're salaried, your employer sends you a cumulative statement at the end of the year of how much you've earned. (He keeps a copy for his records, and forwards one to the IRS.) That's pretty easy record-keeping, if that's your only source of income.

When you free-lance (or are in business for yourself), it's different. The responsibility's all on you to report how much you've earned from whom. If a client, however, pays you *more than \$600* for that year, they are required to file a *1099 form* with the Government. Of course, you're sent a copy for your income records. If you earn less than \$600 for the year, the client is not required to do anything. You are required by law to report this income, without the 1099.

"Write down every penny you get,"

says Edith Leonian. "If you're free-lance, they look for fraud on income. The process they go through, if you don't have it clearly listed, is excruciating."

She documents their income something like this:

Date of each check received	Source (client) of check	Cash (gross) amount of check	Sales tax due on	Sales tax (amount)	Net fee
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*This net fee is for their own information.

When the IRS checks the ledger, they ask to see all bank statements. So, Edith strongly recommends, "save all deposit slips. The worst trouble you can get into is misstatement of income." Define each deposit. Write on the slip the source of that deposit; for multiple deposits, write down the individual sources (adding up to the cumulative deposit sum). It's got to be very clear where every penny came from as well as where it went. This saves time at an audit, and irritation. A running balance isn't the thing here.

How long do you keep all these records?

Three years from the filing date or two years from the last payment of tax, *in general*. If you've bought something like a house, your records on it should last as long as it does. You can save records for other-than-tax purposes, too—if you're running for political office, for example. Play it very safe by saving your records for *three years beyond depreciation*, in case of an audit. For example, if something lasts 10 years, save its records for 13. This also is a general statement. *Check your individual circumstances to be sure* before you circular-file or shred anything.

The forms

Our small-time free-lancer's income tax return will consist of the following schedules:

1040—"U.S. Individual Income Tax Return"—also known as the long form.

Schedules A & B (of form 1040)—"Itemized Deductions and Dividend and Interest Income"

Schedule C (of form 1040)—"Profit or (Loss) From Business or Profession (Sole Proprietorship)"

Schedule SE (of form 1040)—"Computation of Social Security Self-Employment Tax"

Form 1040-ES—"Estimated Tax Declaration-Voucher for Individuals"

Form 3468—"Computation of Investment Credit" (only if applicable).

35-MM PHOTOGRAPHY



An IRS auditor doing an audit on young man who fortunately kept his cancelled checks.

your business here; your free-lance earnings from photography during the applicable calendar (or fiscal) year. 2 Your cost of goods sold and/or operations is subtracted from your receipts above. To compute this, use Schedule C-1 at the bottom of the Schedule C page.

Schedule C-1—Cost of Goods Sold and/or Operations Line

1,2 Blank, generally not applicable.

3 This can be left blank and incorporated into line 5; things like models' fees, stylists' fees, assistants' fees, and other free-lance fees would go here.

4 From your records/books, enter the total cost of all photographic materials and supplies.

5 "Attach schedule" means you attach a piece of paper itemizing "other costs;" head the paper with your name, SS number, and "Schedule C-1, line 5." Costs here can include studio expenses, lab fees, props, etc., plus the free-lance fees from line 3, if you left it blank.

6 Like it says, add 'em up.

7 Blank, no inventory.

8 This figure goes back up to line 2 in the income part of Schedule C.

3 Line 1 minus line 2 equals line 3.

4,5 Obvious.

Deductions (Lines 6–20)

6 Depreciation. This is going to take

some explanation before you can even follow the instruction "explain in Schedule C-3," which is on the back of Schedule C.

The concept behind depreciation is to match the expense against the income of, say, a camera. The camera should last a certain number of years and will be earning money during that time. The depreciation of the camera—its "exhaustion, wear and tear, and obsolescence"—is an expense, and this line 6 deduction.

Depreciation is deducted *annually*. It is taken on buildings, machines, cars, and other property used in your business-income production. You have a choice of methods.

The depreciable items must have a "useful life" of more than one year, or must be fully deducted (that is, *not* depreciated) in the year of purchase.

Useful life can be determined by you in one of two ways:

1) *The Class Life System* (ADR) is a table of useful life as determined by the Treasury. This Asset Depreciation Range (in years) is 20% flexible in either direction. For "photographic equipment," the average is 12 years. (This can be seen in more detail especially in publication 534, on depreciation, and of course, the Lasser book.)

2) *Estimate it yourself*, not based on

its physical life but on how many years it will be useful to you. Cameras may last 5–10 years, depending on your own experience; your guideline here is personal experience. However, if you get questioned on this by an auditor, *his* guideline will be the estimates of other taxpayers in similar business situations. Most photographers should probably choose this method of useful-life determination.

After determining the useful life of the camera, and before deciding which method of depreciating it you will use, you have only to figure out its *salvage value*. The salvage value is *your* estimate of the *property's worth after you have stopped using it*. How much do you think you could sell it for at that point? Or will it be so used up that it is just junk? Whichever, that's the salvage value.

This is further reduced by the cost of its removal (nothing to speak of with a camera, but a consideration with something really big and heavy), making it the *net* salvage value. *Negative* net salvage is not allowed—you cannot depreciate something below its salvage value.

There are three basic methods of *computing depreciation*: straight line; declining balance; and sum of the years-digits. You can use different methods for different items, but once you begin depreciating an asset with a method, you must stick to it or notify the Treasury of your method change (unless the change is *from* the straight-line method to another).

Straight line method of depreciation. This simplest method divides the cost of the property (minus the salvage value) equally over the number of years in its useful life. Let's say we bought our camera for \$1,000; its useful life is estimated to be 10 years, its salvage value, \$50. (The salvage value, if less than 10%, is ignored; if more, deducted first.) The depreciation (entered first in C-3, then on line 6 on the front) would be \$1,000 divided by 10 years = \$100 per year depreciation; 10%, each year, for the next 10 years.

Declining balance method. This accelerated method of depreciation is based on the concept that the more you depreciate, the smaller the remaining balance; the balance declines. Each year's deduction is subtracted from the



Deductions are allowed for transactions entered into with reasonable expectations of making a profit.

cost before computing the next year's depreciation. By doing this, you get a sizably larger deduction in the first year, with smaller and smaller deductions in the following years. Like the "new" car that becomes "used" when it hits the streets, an asset's value declines more in the earlier years than the later.

Salvage value is not deducted when you use the declining balance method. You cannot depreciate an asset, using this method, below its salvage value. After you've fully deducted your item, the small remaining balance serves as the salvage value.

There are certain instances in which to use each of the three types of declining balance method: there's the double or 200% declining method (for new personal property used in business); the one-and-a-half times or 150% (for used property); and the one-and-one-quarter or 125% (for used residential property).

We'll use the 200% rate because our camera is new. That's twice the straight line rate. And that's how you find it. The straight line rate for that camera was \$100 (10%), so we double it and deduct \$200 (20%) for the first year. The next year would be \$1,000 (cost of camera) minus the \$200 already deducted leaves \$800; the second year deduction would be 20% of the remaining and declining balance (\$800) or \$160. The third year would be \$800 minus \$160 = \$640; 20% of that is \$128, and so on.

Using this "front-loaded" accelerated method gives you larger deductions in the earlier years and smaller deductions later on. If you have no high income to offset and want to keep your depreciation deductions consistent and simple, use the straight line method. *Sum of the years-digits method.* Also an accelerated method, but somewhat slower in the beginning than the double declining and faster toward the end. It's somewhere between the straight line and double declining methods in rate of depreciation.

Whichever method you choose, check the limitations to assure that that choice is indeed open to you.

Additional First-Year Depreciation. In addition to your regular depreciation, you may deduct an additional 20% (salvage value is not used in this computation) on *qualifying property with a useful life of at least six years.* This deduction may be

taken only in the first tax year, usually the year in which the property was acquired; like salvage value, your depreciable basis is further reduced. Check the limitations to be sure.

7 Taxes on business and business property (explain in Schedule C-2). Here you just break down and explain or itemize your business taxes: sales tax collected from clients and turned over to the state (if this hasn't been declared in the Income section, then it doesn't go here, either); unemployment tax; payroll tax; property tax; etc.

8 Rent on business property. If you pay rent for the place in which you conduct your business, that rent figure goes here.

9 Repairs (explain in Schedule C-2). Dropped your camera lately? Phone-answering machine not working? The total repair figure goes here with the itemization in C-2.

10 Salaries and wages to employees, if you have any. (Employees, remember, are not free-lancers.)

11 Insurance. Business, not personal; camera insurance, business liability, etc. If you use your car partially for business, that part of its insurance would go here. (Life, medical, and disability are personal; although part of your person is used for business, it is not deductible here.)

12 Legal and professional fees. If you engage an accountant to do your return, then later need a lawyer to get you through tax court, these

business-related fees go here, as do any business-related legal and professional fees.

13 Commissions. If you have an agent or rep and you pay them as opposed to their paying you, that percentage goes here; anything you may pay to someone who helps you to get business. (If you pay someone more than \$600, remember to file a 1099 form.)

14 Amortization. Doesn't apply.

15 If you don't have any pension plan (Keogh and IRA are a separate deduction entered on the back of the 1040) or employees with benefits, leave this one blank too.

16 Self-explanatory.

17 Bad debts. Usually only on accrual basis, or bad business loans on cash basis. If you don't get paid for a job, you can only deduct the cost of doing the job—which has been deducted already under the regular cost of doing business. You can't deduct what you haven't reported as income; losing money you never got is not a bad debt.

18 Depletion. Doesn't apply.

19 Other business expenses (specify). All other categories go here; things you will pick up from your record-keeping; expenses such as telephone, gas, electric; books and periodicals; dues, subscriptions; business use of automobile; supplies (not the same as C-1, line 4), postage, travel, and entertainment, and all other et ceteras. If you run out of room, continue line 19 on another sheet of paper.

20 Add 'em up.

21 This is The Number—your net profit or (loss), which also goes on your 1040 (line 29) and Schedule SE (line 5).

The new Schedule C for 1976 has one major change—it asks, "Did you claim a deduction for expenses of an office in your home?" You check "Yes" or "No." *Home office deduction*

Basically, the home office deduction is out for employees; you can't just take work home from the office and expect to be able to deduct it. Even a note from your boss may not help you now. The home work space must be "used exclusively and on a regular basis as a principal place of business or a place of business which is used by clients, customers. . . . in the normal course of business." If your home office has anything to do with your being an employee, you probably can't deduct it.

If you're an employee, and a free-lancer part-time, if you use the deductible portion of your home exclusively and on a regular basis for that free-lance work, then it's deductible. You can't use it for anything else.

Free-lancers can deduct the proportion of space (work and don't forget storage!) used, again, exclusively for work. The law used to read so that you could deduct space used *regularly* for work; bathrooms that once could have doubled as deductible darkrooms can no longer. However, this, like anything else, should be checked before firming any of these ideas in your mind. Check in Lasser, and with the IRS (publications, form instructions, tax assistance by phone or visit).

Your personal income and expenses go on the other forms. Schedule C is a *business* income form; it can be merely a recapitulation of your books, if you set up your categories to match the forms. Then at the end of the year, just take the totals. Having the records to back up the figures that back up the tax liability on your return in the event of an audit is what it's all about.

Because you are self-employed, fully or partially, in addition to the 1040 and the Schedule C, you will also have to file Form SE and Form ES—at least.

Form 1040 SE—"Computation of Social Security Self-Employment Tax." This pay-as-you-go tax of 7.9% on net self-employment income of up to \$15,300 is due when you pay your income tax. This is your Social Security tax; employees usually pay half, their employers pay the other half; the fully self-employed person pays more than an employee's share, but not that much more; it's a lump-sum payment, so seems higher.

You pay this tax if you have an income of more than \$400 from self-employment. (This income does not include income from rent, dividends, interest, or capital gains.) This tax is added to your income tax liability and included in your estimated tax declaration (Form 1040-ES).

Filling in the form is easy. Basically, you're transferring the Schedule C, line 21 total into Part II(a) on the SE. From there, you keep bringing that total down to the final computation on line 18.

Form 1040-ES "Estimated Tax Declaration-Voucher for Individuals." If



Basically, the home office deduction is out for employees; you can't just take work home from the office and expect to be able to deduct it.

your estimated tax liability is less than \$100, you don't have to file this form.

If you have a gross income of more than \$500 from sources that do not take withholding taxes (or sufficient withholding taxes), you have to file this form.

This pay-as-you-go tax is paid quarterly, one payment per voucher; the form includes the four declaration vouchers, instructions, and a worksheet. You figure out what you think your income, therefore tax liability, for the coming year will be. You're probably safe if you estimate the same for the coming year as you paid last year. You can raise or lower the payments as you go, but the fourth payment is probably where you'll adjust the most.

The estimated tax is not paid instead of regular income tax, but is part of it. Overpayments may be credited to the next year or refunded; underpayments are penalized with interest.

Investment credit

If you acquired new or used depreciable tangible property (such as business equipment), with a useful life of at least three years (for partial credit) but more than seven years (for the full amount), you may be entitled to an investment credit. If you are eligible (check Lasser and the IRS books), this credit may be 10% of the purchase price. This is *in addition* to whatever depreciation method you elect to use. A tax credit is deducted from the tax you pay.

If you are eligible for an investment tax credit, you compute it on Form 3468

"Computation of Investment Credit" and attach it to your tax return. The instructions are clear, even simple. The final credit you arrive at on line 16 is then entered on the master form—the 1040, line 49. While you're there (in the credit section), it might pay to check into the other credits mentioned in that box on the form.

Carrybacks and carryovers

If your *investment credit* is larger than you're allowed for the year, you may credit your credit to other years—back three years, then forward up to seven years, if it is still not used up. These refund claims, depending on direction, are called *carrybacks* and *carryovers*. They may be filed for on Form 843, an amended 1040 for the tax year, or the preferred 1040X.

Net operating loss carryback

If, in the computation of your income on the 1040, you incur a loss that exceeds that income (that is, if you lose money), you are entitled to this carryback. As with the investment credit carryback/carryover, you may take the loss first back three years, then forward up to seven until it's used up. Carrying the loss back reduces the income of that year, entitling you to a refund; a loss carried over to a future year reduces the income of that year. It's like a negative income averaging.

There are other areas that entitle you to net operating losses, but Lasser and the IRS can explain it better, now that you know what it's called and where to look. Even so, this is reputedly tricky.

For example, you have a 1976 net operating loss of \$10,000. You carry it back three years to 1973 when your *adjusted* taxable income was \$8,000. This reduces your 1973 income to nothing and you get the tax you paid in 1973 back as a refund. The \$2,000 difference is then carried over to 1974. You continue this way year by year until the loss is absorbed.

Income averaging (Schedule G)

Income averaging lowers your tax base. Almost anyone can average their income, if they choose to, if their income has significantly increased over the past five years. If your present taxable income is 20% more than it has been for the past four years, and that difference is at least \$3,000; if you can total your

March

DATE	NAME	AMOUNT	RENT	STUDIO EXPENSE	PRO. MATERIAL SUPPLIES	L.A.B. FEES	TELEPHONE EXPENSE	LIGHT HEAT	STATIONERY PRINTING POSTAGE	SALARY	TRAVEL EXPENSE
1	7/3 Rafter, Link	510-	500-	10-							
2	" John Goodbody	14362								14362	
3	" Apollon Towel Service	660		660							
4	" Advertising Age	15-									
5	" American Express	23402			2317						15455
6	" My Telephone	8594					2574				
7	" Cox Edison	42-						42-			
8	" Cash	200-		1430	627				13-		4250
9											
10											
11											

EXPLANATION	AMOUNT	GENERAL NIN - DEBITABLE	ENTER - TRIMM	DELIVERY	PROPS	REPAIRS
1						
2						
3						
4	Short Subscriptions	15-				
5			2430			
6						
7						
8		11515	33-		875	
9						
10						

Income

DATE	SOURCE	CASH (GROSS)	SALES TAX DUE ON TAX	SALES	INTEREST	OTHER
1						
2						
3						
4						
5						
6						
7						
8						
9						

Samples of some simple bookkeeping pages showing typical records that anyone can keep, and should, if one has complicated, extensive expenses.

income for the first four years, and multiply that by 30%, and still have your fifth-year figure exceed this figure by \$3,000, you can probably income average.

This is another tax-avoidance strategy that free-lancers with fluctuating incomes especially should be aware of. So be aware, but see the source books for the details (eligibility, limitations, computations, etc.) if you plan to indulge.

Income tax is a different language. The individual words are familiar, but they're strung together strangely. You won't really know what they mean. Like

listening to a foreign syntax or technical jargon—doctor-ese, computer-ese, photography-ese, or tax-ese. Just a matter of getting used to. Which is part of where the time comes in.

The biggest chunk of condensed time (as opposed to the cumulative time of keeping records) will probably be spent—no, invested—in familiarizing yourself with tax language, law, and lore (as in folk legend). That's a one-time thing. Gets easier every time, they say. One of the hardest things to do—if it's all new to you, but you're interested—will be assimilating the language and its information. Every

return is different, so if you're going to do your own, be sure to check both the IRS books and Lasser to make sure you understand what you may not understand.

People who file tax returns file either the form 1040A—the "short" form, taking a standard deduction without the itemizing of expenses; or form 1040, to which you can attach an alphabet of supplemental schedules to explain and elaborate upon your main-form figures.

To give you even more of an idea, you can show gains and losses on sales or exchanges of property (Schedule D of

continued on page 116

A

fter two days of air so clear that the sky looked like thin, blue glass, the fog has come down and I can't use the sun to print. I read that as an order to sit down and write.

I have spent the past few weeks in isolation in the woods of Massachusetts, at the Cummington Community for the Arts, where my only concerns have been keeping the fire going in my stove and printing palladium. I have put myself through the process again and again, and as the mistakes get fewer the prints get finer.

I will be here for a few more weeks printing a palladium portfolio. Then I'll go back to the city, give the portfolio to a gallery, and do something else. For now, I have nothing to do but this.

I will write down the procedures clearly, and I will try to infect you with my enthusiasm for this magnificent process. Out of style since the late '30s when the paper became unavailable, palladium printing has been kept alive by a few practitioners, and it seems to be coming up to a kind of small boom.

Why palladium? Why would one take the time to round up and mix the chemistry required, hand-coat each sheet of paper, and make long exposures in the sunlight, when it's so easy to buy silver paper and knock out a print in less than 10 minutes?

Part of the answer lies in the physical beauty of the palladium print. For myself, I was also drawn by the sense of handwork. In a medium in which machines can make prints, I wanted to get away from cold perfection; I wanted to become involved to the maximum with the print itself.

I became intrigued by the possibility of making palladiums some months ago. I'd seen them around for years, one here, one there. They were so different from silver that they evoked a different response altogether. I always had the sense that the brownish prints were lit from within, and that they had a very long tonal scale. In fact, I now know that the long scale and apparent brilliance are illusory; but in effect, they are quite real. Ansel Adams told me this past summer that he'd measured the range of brightness of some old platinum prints with a densitometer and found a range of only 20:1; a good silver print surpasses 1,000:1. Yet the platinum appears to have a scale like that of a silver print . . . or maybe it just "feels" like it does.

Much of what I'm saying applies to platinum as well as palladium. The chemistry is nearly identical with these two metals. Platinum is silvery in color, while palladium is reddish brown or brown, depending on the paper it's printed on. Tones with platinum are somewhat more intense.

There are a few things that are peculiar to the palladium/platinum print that might account for the illusion of scale. For one thing, the sensitizer soaks into the paper itself, rather than lying in an emulsion on the surface. This gives the image of literal physical depth not found in silver prints, which may also increase the sensation of brilliance. And there is that scale, seeming to hold and separate every tone in the negative. This is a result of a self-masking effect as the paper partially prints out; as the paper is exposed to light, it begins to darken, and as it darkens at the surface, it absorbs light to keep it from going deeper into the paper. So dark values expose increasingly more slowly as they create a density



An Old-Time

PAL



Technique Starring Sean Kernan

LADIUM



PALLADIUM *continued*

mask on their surfaces while the light values go right on exposing. This slight print-out must still be developed fully to be seen.

In any event, I hadn't started out with the thought of making palladiums myself; I am a good technician, but I'm primarily concerned with the image rather than the means of its production. But after I talked with a friend, Alfred Ventresca, who makes palladiums, I found myself going through a seamless transition, and suddenly I was learning to work with the process.

I'm going to detail my start-up here very clearly, and anyone who follows these steps should be able to make palladium prints. The process may sound complex, but a description of someone starting a car with a manual transmission on a hill and pulling out into traffic would sound much more complex. The fact is that palladium is as simple as silver, and a lot of what a silver printer knows carries right over. The principles are the same.

At the start, you need a negative. But not just any negative. The sensitivity of the emulsion is so low that it must be printed by sunlight or a powerful UV source. Consequently, enlarging is out of the question. You'll have to make a contact print, and so you'll need a big negative.

The fact that you may not have a view camera is, however, no reason to drop off now. All you need is a small original

negative and a product called S0-015 that will let you make enlarged negatives in *one step* with no discernible loss of detail or gain in contrast. Kodak S0-015 is a direct-positive film whose main purpose is to copy old negatives for archives. The SO stand for "special order," which means that it must be ordered through a dealer.

Using it is simple. Working under a safelight, you project your negative onto the film (put some black paper on the easel under the film so light won't bounce back into the film and fog it), develop it in Dektol 1:1 for two minutes with steady rocking agitation, develop and fix it normally, and you have your negative. Exposure is determined by test strip. Unlike what happens in a silver print, the image lightens with increased exposure.

You can even perform manipulations such as burning and dodging in making the new negative. Don't get stuck by the fact that everything is backward. *Just think of it as a print and manipulate accordingly.* Extra exposure on an area will make the negative lighter, or thinner, but this thinner part of the negative will make a darker area in the print. So think of it as burning-in and you'll be all right.

A word of caution: a touch on the surface of the film will leave a mark more easily than on any other material I've ever used. Work with dry hands and don't touch the surface that is to receive the image. Agitate very uniformly.

Now I'm going to describe the procedure as though you had





PALLADIUM *continued*

already mixed the chemicals. We'll get to the mix later.

You'll need a print frame, 8x10 or 11x14. This is the kind with the leaf springs on the back to hold the negative and the paper in place and in contact. You'll also need three droppers, marked 1, 2, and 3, the three bottles of the different elements of the sensitizer, parts 1, 2, and 3, a shot glass, some Rives BFK heavy-weight paper, a small hand hair dryer (hit a few garage sales or tag sales if you don't have one), a piece of corrugated cardboard, four pushpins, four 8x10 trays, one of which must have a flat bottom with no ridges or ribs, a wide-mouthed jar for the developer, and a brush.

A word about the brush: it should be $\frac{1}{2}$ - or 1-inch wide, made of soft camel's hair. Grumbacher makes a watercolor brush that is adequate. Some people recommend sable, but it's expensive and not necessary. It can be banded with metal, but the metal must be varnished and the upper part of the bristles sealed with varnish and dried. This is so that no metal can come in contact with the emulsion. If you have black stains on your prints, look first to your brush.

Through the first fix, you may work in dim tungsten light, such as that in a darkroom in which the safelight filters have been removed. No fluorescents or leaks of daylight.

The printing procedure is as follows:

Take a piece of paper a few inches bigger all around than the negative you'll be printing. Lay it on the cardboard and pin

it down taut with a pin at each corner. Take an old negative of the same size you'll be printing and place it at the center of the paper and trace around it with a pencil. This is the area you'll be coating with sensitizer.

Assume that your negative requires a "normal" grade of paper. (We'll cover contrast changes later.) Mix equal parts of sensitizers 1 and 2, using the droppers, then add an amount of sensitizer 3 that is equal to the total of the first two.

To be specific, let us say that you have a 4x5 negative. Mix four drops of sensitizer 1 and four drops of sensitizer 2, then add eight drops of sensitizer 3. Mixing can be done in a shot glass. Now write these proportions on the piece of paper outside of the image area. The notation 4-4-8 will serve for future reference.

Now take the prepared brush and dip it in distilled water. (Until the fix and wash steps, use only distilled water.) Squeeze the brush gently between your fingers. The idea is to charge the brush with water so it is full and won't absorb the sensitizer; it shouldn't be dripping, but it shouldn't be dry, either.

Now take the shot glass full of the sensitizer mixture and hold it over the left side of the marked area of the paper. Pour the mixture onto the paper in a line down the left side, and immediately start brushing *as follows*: move the brush left to right in a stroke across the paper, then drop down and do a

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35-MM PHOTOGRAPHY



How To Make A Palladium Print

THE EQUIPMENT

1. A scale.
2. Three 100-ml bottles, brown glass with plastic caps.
3. Three droppers.
4. One soft watercolor brush, 1/2- or 1-in., with varnished metal band. (I trimmed some of the fur off each face of my brush so it would soak up less sensitizer.)
5. A shot glass.
6. Rives BFK etching paper, heavyweight.
7. A plain-bottom tray, 8x10, used only for developing.
8. Three other trays, 8x10.
9. One large-mouthed bottle, and one smaller-mouthed one for storage of developer, if necessary. Storage bottle should be amber glass, with plastic cap.
10. A 50-cc graduate.
11. A timer.
12. A print frame.

THE FORMULAS

SENSITIZER 1

Ferric oxalate	13 grams
Oxalic acid	1 gram
Distilled water to make	50 cc

SENSITIZER 2

Ferric oxalate	13 grams
Oxalic acid	1 gram
Potassium chlorate	1/2 gram
Distilled water to make	50 cc

SENSITIZER 3

Distilled water at approx. 100F	80 cc
Palladium chloride	10 grams
Sodium chloride	7 grams

DEVELOPER

Potassium oxalate	8 oz
Distilled water at approx. 100F	24 oz

All chemicals should be dissolved thoroughly and allowed to sit for a day before using.

FIXER

Hydrochloric acid	2/3 oz
Water (tap)	32 oz

A note about the storage of the sensitizers: they should be kept in their brown, plastic-capped bottles away from light, in a box, closet, or similar dark place. They should not get near daylight. The ferric oxalate is light sensitive, and will fog.

Mixing the sensitizers

*Needed: 1 50-cc graduate
3 100-ml bottles (amber glass)
with plastic caps
Ferric oxalate
Oxalic acid
Potassium chlorate*

*Palladium chloride
Sodium chloride, reagent
grade
Potassium oxalate, reagent
grade
(for developer)*

In addition you will need a scale, or access to one, that is calibrated to 1/10 gram. The chemicals may be purchased from a chemical supply house. Palladium chloride, the metal, may be purchased from Engelhard Industries, 429 Delancy St., Newark, N.J. 07105. Prices vary with the market and the amount, so it would be a good idea to find some like-minded friends and buy in bulk. Each batch of sensitizer uses 10 grams of palladium at a time.

There is a company called Elegant Images, 2637 Majestic Dr., Wilmington, Del. 19810, that sells palladium and platinum chemistry in bulk or in introductory packages. I don't know anything about them, but if time is a problem, you might let them round up the stuff for you and buy from them. You will, however, pay for it.

THE PROCEDURE

Sensitizing the paper

1. In low tungsten light, trace the outline of the negative onto the paper, which has been pinned at the corners onto a piece of cardboard.
2. Mix the three sensitizers. A total of 16 drops is required for a 4x5 print, mixed 4-4-8. A total of 24 drops is required for a 5x7 negative, mixed 6-6-12. A total of 48 drops is required for an 8x10 negative, mixed 12-12-24 and spread with a 1- or 1 1/2-inch brush.

Contrast may be added by cutting down on sensitizer number 1 and compensating with sensitizer number 2. For example, to add contrast to a paper for a 4x5 print, mix three drops of number 1, five drops of number 2, and eight drops of number 3.

To make a lower contrast paper, increase the amount of sensitizer 1 and compensate by cutting down the amount of sensitizer 2. For example, to make a softer paper for a 4x5 print, mix five drops of number 1, three drops of number 2, and eight drops of number 3. You may go further and mix your sensitizer 0-6-6 or 6-0-6 if you need to. Remember that the first two amounts should always total the third.

When the sensitizers are mixed, wet the brush in distilled water, squeeze it

out, pour the mixture onto the paper, and brush it in. Remember to brush in two directions only, left to right and top to bottom. Do not brush back and forth. Dry the paper with a hair dryer set at a moderate speed.

Preparing the frame

Place the negative in the frame, emulsion side up. Lay the paper over the negative, emulsion side down. Put the back into the frame and lock it. Check from the front that the negative is within the sensitized area of the paper and that it has not been reversed.

Exposure

Determined by test.

Development, fix, and wash

Place paper face up in dry tray used only for development. Pour developer over the print from a wide-mouthed container. Develop for two minutes. Drain print and place in three successive baths of fix for three minutes each. Fix is composed of 2/3 oz hydrochloric acid to a quart of water. Amount of fix in each tray should comfortably cover the print, and the final bath should be clear when the print is removed. Wash in an efficient washer for 15 or more minutes. Air dry. Flatten in a warm dry mount press.

MISCELLANEOUS NOTES

Heating the developer to 120 F or so will cut the contrast of the print. It becomes imperative to cover the print with developer at once, as any pause will leave a definite line.

Different papers give different results. I use Rives BFK, but I've also used Crane's writing paper. This is presized, and it gives a browner, sharper image, with less depth. A friend uses Arches Plate, and I intend to try it just because I like the name.

Some people recommend sizing the paper to seal the surface, but I prefer the depth of unsized paper. Up to you. Some people suggest two coats of sensitizer for evenness, but I find this unnecessary.

You can varnish a print with Syn-Var, a varnish available at art stores. This deepens the blacks. It also deepens the whites, if that's what you want. I've used it to get a print that was too light back into the fold. Paul Strand reputedly waxed his prints to achieve the same thing, but there's a danger that the wax may turn yellow with age, just as your kitchen floor does.

reps

"These knowledgeable individuals . . . usually represent one or two photographers and become their right arms."

By PEGGY SEALFON

Photography is a business. Most photographers shiver at the notion and dislike the implication, but it is a hard, cold fact. Besides being a talented, creative artist who produces images, a photographer knows deep down that to survive at the profession, he or she must also be a businessman and sales psychologist able to market his/her images with ease and proficiency. Most are not, though certainly they could be. To compensate, some instead turn to individuals who are specifically skilled at selling, who know the photographic business and its special markets and can ultimately relieve the photographer of a myriad of details so that he/she may concentrate on photographing. These knowledgeable individuals are generically referred to as photographer's representatives or "reps."

Reps usually represent one or two photographers and become extensions of these artists—for all intents and purposes, their right arms. For each photographer, the rep typically will solicit clients, create promotions, carry portfolios to art directors to attract assignments, negotiate fees, and follow through on all aspects of a job to the final satisfaction of the client and collection of payments. By the very nature of their business, reps have to be constantly on top of the markets and on top of marketing techniques. Reps, therefore, are wonderful sources of information on the tools, techniques, and basic policies of selling.

For some insight, then, into the commercial side of this creative medium, the following material culled from interviews with some of the best reps in the field should provide a compendium of information helpful to anyone who is



either ready to take on a rep and looking for one or just interested in understanding and establishing an efficient selling style.

Patricia Messing is a relative newcomer to repping and in less than two years has mastered the business quite remarkably. When she first came to New York City after two years in Europe, working in a totally unrelated field, her "ideal aspiration" was to become a photographer. After working as a photographer's assistant for six months, she was laid off because of budgetary reasons, fortunately, she became involved as an assistant photo buyer for Allied Graphic Arts, which specializes in catalogs. It was there that she had to screen portfolios and contract photographers, and, along the way, met a great many reps. Then she encountered still life photographer Michael Waine, who was searching for a rep. She liked his work immensely and quite spontaneously decided to try repping him; not at all an uncommon way for a rep to begin. In fact, most do get involved accidentally; often wives or

husbands of photographers rep their spouses out of necessity and soon become established reps in their own right.

Messing now reps Michael Waine exclusively; for about a year, she simultaneously repped fashion/beauty photographer Les Carron, whose work in no way conflicted with Waine's. (A reputable rep will never take on a photographer if his/her work would in any way compete with any of the rep's other artists.) During her formative "repping"

months, Pat admits she made many mistakes and had enormous problems just defining the markets. As a result, she began to seek advice from other reps and within a half year, she discovered and joined an association specifically designed for representatives called SPAR (Society of Photographer and Artist Representatives). Basically, SPAR is for the rep what ASMP (The Society of Photographers in Communications) is for the photographer.

Established in 1965, SPAR states its goal as being "to establish and maintain high ethical standards in the business conduct of representatives and the talent they represent, and to foster productive cooperation and understanding between talent and client." To fulfill its aims, SPAR has set up a fine and helpful system of essential policies, contract forms, basic guidelines, and has, in essence, established logical, consistent methods of approach in all the commercial aspects of photography. For Messing, as well as most other reps (the majority do

"If I see an ad in a magazine and I think that Michael Wayne could do a good job on that product, I find out which agency it is at, who the art director is, and zero in."



Patricia Messing

REPS continued

belong to SPAR), it has provided, she says, invaluable information and marvelous aids for just "learning the ropes."

In the beginning, Pat would try arbitrarily to see as many art directors as she could in a day regardless of whether her photographers had any relevance or not to what the art directors she saw were doing. "I didn't even care if they did television," she admits. But going on "cold" calls and without prior research into the specific needs and/or campaigns of each agency increasingly became a waste of precious time and energy. SPAR offered Messing not only a tremendous education in terms of setting up an efficient way to make contacts, but put at her disposal a buyer's guide that handily lists the names of art directors and their advertising agencies (which is updated several times a year).

Now, in conjunction with the SPAR list, Pat has learned to rely on the "redbook" as well. The redbook, officially the *Standard Directory of Advertising Agencies*, is a large volume that lists, in addition to art directors and their agencies, the specific advertising accounts that each handles. To keep further track of possible account shifts or changes of art directors, Pat constantly refers to the trade publications such as *ANNY (Advertising News of New York)* and *Advertising Age*, a national publication.

Any good rep maintains a constant awareness of who is doing what and where and is alert to possibilities for his/her photographers. Pat spends some of her time just sifting through magazines to see what is being done both editorially and on the advertising

pages. "If I see an ad in a magazine and I think that Michael Wayne could do a good job on that product," she says her usual course of action is to "find out which agency it is at, who the art director is, and zero in." Currently, her time is divided between follow-up calls, sending out promotional pieces, reading the trade journals, and basically keeping abreast of the changing accounts.

When an assignment does come along, Pat will usually get directly involved in obtaining the job from the art director. Normally the art buyer will have a concept or specific layout to show Pat. Together they will discuss the background of the job, whether it should be shot with a wide-angle or telephoto, the kind of mood it should have, etc.; she has found that her training as a photographer's assistant has been most advantageous in these instances. "Up to a certain point," she says, "I can discuss the technical aspects of the job, but after a certain point I can't, so the art director will have a discussion prior to the shooting with the photographer." To communicate the pertinent details to the photographer, Pat carefully makes copious notes on the layout, which she then discusses in great detail with the photographer before he meets with the art director.

Before leaving the art director's office, Pat negotiates a fee for the assignment. In most cases, the client has a budget for the entire job that includes the production, color prints, and the photography; so typically there is a certain fee already allotted for the photographer. "I'll ask what their budget is," says Pat "and either it's agreeable or it's not. If it's acceptable, fine; if not, we'll try to talk about it and negotiate a

compromise. Unless it's totally so low we can't work at that price, we'll just tell them that." By "we" she means herself and her photographer, with whom she has "established a fee below which it is not worth it to work."

One piece of advice that Pat heartily recommends in securing an assignment is to be sure to obtain a purchase order from the agency or magazine outlining the specifics of the assignment and the agreement *before* the shooting. The written order will clarify all details not only for the rep and photographer but also for the client. "That will eliminate any misunderstanding with what is supposed to be written to go with the photography, what is supposed to be shot, and what it's going to be used for," says Pat.

Joe Cahill has probably repped more than 15 photographers over the years since 1949 when he first began, and justifiably has a somewhat cavalier attitude about the art of repping. Today he handles three photographers: Klaus Lucka (fashion/beauty/illustration); Shig Ikeda (illustration); and Howard Sochurek (for special projects). "My idea of selling," he comments "is to find an area of need—of course one that is suggested by the talent at hand—and then try to fit the talent into it rather than going in and waving the talent around like a flag." Cahill's selling techniques have changed over the years and he admits he would like to cover a lot more ground than he does, so to counterbalance the decrease in legwork he does "quite a bit of homework." He explains that he tracks down "the kind of problems that various advertisers at various agencies try to solve and see where the capacities and capabilities of

35-MM PHOTOGRAPHY

" My idea of selling is to find an area of need... one suggested by the talent at hand, and then try to fit the talent into it rather than going in and waving the talent around like a flag."



Joe Cahill

the talent I represent may be useful." For instance, "The world is full of David Hamilton imitators. And, where not too long ago the wispy poetic images were really startling because there were so few of them, now we're buried in them." In contrast, he knows that the more graphic work, the very designed, controlled work of his photographer Klaus Lucka, now holds a strong emotional impact and begins to stand out.

For a beginner learning to sell, Cahill advises that, "Rather than just going and trying to sell the work to everyone, the purpose of making calls should be to get in as many good advertising art directors' offices as possible because you learn from them and what you see on their walls is what the problems are going to be in six months and what they'll be looking for in three months in terms of photographs. By the time you see them come out in the books, it is a little tail end." He supports the belief—and surprisingly so for a rep—that since an artist would always rather talk to another artist, the photographer ("unless he is an offensive type, which is not unusual because there is a tremendous ego involved") has a better chance than a rep of securing an assignment directly from an art director. "No one is going to discover a successful representative," Cahill extols, "but there are lots of people who honestly get pleasure from contributing to an early success of a young photographer." He feels the more exposure the beginner gets to the art directors the better off he/she is. Getting information second hand from a representative—bright or not—is much more difficult. Art directors have their

own professional vocabulary and a photographer should understand, for example, what one might want when asking for something with an "abstract" feeling or an "editorial" feeling. "These pieces of professional parlance," says Cahill, "when offered in conjunction with pieces of graphics, can give a much better understanding to a beginner of the terminology that art directors use."

Cahill likes to get his own photographers involved in the initial meetings with art directors once assignments are received. That way he can observe the photographer's reaction to the art director and to the presentation of the art director's needs. Often, if the director is someone with whom Cahill has worked before and the photographer has not, Cahill will be better at interpreting what the director really wants. Thus, he serves as the key liaison and interpreter, making sure there is complete communication at every level of the job.

Tony Andriulli is not only a rep for photographer Frank Moscati and eight different art illustrators, but is also a director on the board of the SPAR organization. He is bluff and forthright about the business and, having worked in ad agencies for five years, not only knows the setup on that end, but fosters numerous opinions about how photographers should present themselves on this end. "It never ceases to amaze me," he exclaimed, "how naive people are about who they're selling to. They just bring anything and show anything. That's like going out in the woods and shooting with a shotgun into the bushes and saying 'I'm going to kill something.'" Selling, he believes, is a science, with a whole

psychology behind it. When Tony goes to see a potential client, he says, he knows first of all what the client does and what his likes and dislikes are. "I make a quality call. Making cold calls and sitting in a waiting room hoping to get to see someone is selling at the lowest level." He prides himself, he says, on the reputation he has established: when discussing an assignment with a client, he takes full responsibility for delivering it to the complete satisfaction of the client. His customers have come to depend upon his reliability and trust him implicitly. "If things are going roughly on a job, the client knows I'm going to smooth it over for him."

Since Andriulli has been repping Frank Moscati for more than eight years, art directors have gotten to the point where they know that if they speak to Tony or to Frank, as Tony says, "they'll get the same words." As a case in point, Tony cited a recent assignment that he accepted for Frank, who was away in Puerto Rico on another job. "An art director called me up and said 'I have three ads.' I said, 'Frank's out of town, but he'll be back in two days; we can set it up for him to shoot then.'" So Tony proceeded to set up the shoot, from choosing the models to props and location. When Frank returned to the studio, the job was all ready and waiting to be shot—very simple and streamlined! But this also sounded as though Moscati had little control over the shoot. Andriulli countered, "If I lose three jobs because Frank couldn't get back and produce them on time, I've served nobody and what's the point? We're in a commercial business. And besides," he justified, "I'm just putting

"I make a quality call. Making cold calls and sitting in a waiting room hoping to get to see someone is selling at the lowest level."



Tony Andriulli

REPS continued

together the elements. I'll provide locations, I'll go over all the things with him. But he's still the director. I know his tastes by now, so he relies on my judgment."

Don Stogo, who refers to himself as "one of the old-timers in the business," began repping in 1962. Recently, he entered into a partnership with another rep, Sam Bernstein, to form Stogo & Bernstein, which Stogo describes as a "full service type of repping organization where we handle more people and cater to any needs that an agency or a magazine might have." (They also have another organization with Tony Andriulli—Stogo, Bernstein & Andriulli, Inc.) A decided departure from the normal repping structure, Stogo & Bernstein reps four photographers (fashion photographer Bob Stone, travel photographer Richard Steedman, still life photographer John Wilkes, and illustration photographer John Lawlor), with both reps sharing equally in the servicing of clients for each of the photographers. The reason for their reorganization of the typical rep/photographer structure was, Stogo explains, that, "In many cases photographers got the feeling that they owned the rep. The rep did everything for the photographer: he was his man Friday. If the photographer's business fell off, it was never the photographer's fault, it was always the rep's. And the rep never really had a business going for himself. If he would break his leg or get hurt, there was really no one to take care of it, no workmen's compensation." And, he adds "Because we have an all-purpose service, we've had the situation where clients don't always call for a specific photographer, but call and

ask 'who do you have?' which is better for the clients."

Promotion

One of the key areas reps oversee, promotion is a good way to solicit new clients. Don Stogo discussed several approaches. "You can pick up the phone and make calls or go through recommendations, but what we really do and what we really believe in has been direct mail promotion." Since there are approximately 1,700 art directors in New York alone and his mailing list exceeds 2,400, Don says it would take five years to call on them individually. So Stogo & Bernstein spends quite a bit of time and money on beautiful, expensive color brochures promoting each of their photographers.

With the competition getting steeper and steeper, promotionals are getting more and more sophisticated. The costs for such self-advertisements are usually divided between the photographer and the rep, and the arrangement as to the percentage each pays is decided well in advance. Each rep and photographer arrive at a personal arrangement, which varies tremendously.

A photographer's portfolio

All the reps agreed that the most crucial of all selling tools is the photographer's portfolio. Joe Cahill views it as being the photographer's "signature." It must represent the artist, be readable, memorable, and have its own precise identity, he feels; after all, when an art director looks at a dozen portfolios in one afternoon, obviously he will be hard-pressed to remember all of them. Joe believes that the portfolio must be "a statement of the

artist/photographer's potential and it must proceed as a cogent statement just as though it was made verbally." The photographs have to make complete sentences and hopefully an entire paragraph about how this photographer may be useful in solving problems, and the presentation must show graphic strength, sensitivity, and technical capability in a unified manner, he feels. "If dropped loose in an art department," Cahill insists, "it should be able to be reassembled as the work of one person by any intelligent graphic person in the department." Photographers must be extremely selective about the photographs included. Too often, they keep a certain image because of the emotional sweat that went into its making and not because it is a superior photograph. Rather than good presentations, portfolios can turn out to be scrapbooks, which might be fascinating to peruse nostalgically in a few decades hence, but does nothing to bring in any tangible returns in 1977.

For a fine example of a "nice and tricky" portfolio, Cahill talked about Klaus Lucka's. A collection of close to 200 pictures reproduced in small color prints and bound together, Klaus' presentation, besides being a novelty, offers a tremendous amount of work to be viewed easily and quickly. "If I came in with the same content reproduced as 16x20 prints," exclaims Cahill, "I'd have to carry around four portfolio cases." Normally, showing 200 pieces of work is absolutely taboo, as it would bore an art buyer to tears; but in such a tiny-size, convenient book, the photographs are intriguing, exciting, and tend to leave an impression on the viewer. And in

**"If the
photographer
keeps coming up
with new
photographic
approaches, it
gives you the
impetus to get
out there and
show the work."**



Stogo & Bernstein

essence, that is what the photographer wants his portfolio to do for him: make his name indelible on the art director's mind, Cahill believes.

In general, portfolios should be simple and succinct. Tony Andriulli has found that an art director will usually spend only about five minutes looking through one. "So, what does he know of the photographer?" Tony questions. "He sees me as the representative, how I present myself, and how the work is presented. That's how he draws a picture of me and my company and what I'm doing."

Showing dirty, scratched pictures is a sure way to be booted out the door. "The actual snapping of the picture," Tony estimates, "is probably about 15 percent of the work. It's the preparation that goes into showing it that really makes a terrific picture."

For his client, Frank Moscati, Andriulli prefers to show published ads or editorial work laminated in plastic, all about the same size. Art people like to touch, pick up, and turn work to the light in a way they want to see it, so Tony has found that showing protected flat work in this manner has been most effective and efficient. He feels that elaborate foldouts or specially mounted photographs tend to detract from the work, and in comparison, the laminated sheets are not only easily viewable, but the consistent sizes add a nice flow and pacing to the portfolio. Also, with these individual flat sheets, he can rearrange the portfolio with lightning speed, and does so constantly.

Even 35-mm slides, Andriulli feels, should be presented as flat work. *Though he concedes that being able to use a projector is good, he also realizes*

that "to try to use a projector in an art director's office is next to impossible. You're climbing under a cluttered table trying to find a plug, and to turn out his light, you usually end up turning all the lights out on the floor. By the time you fumble through trying to put the presentation together, you've lost everything." So, for color transparencies, Tony uses black matted sheets that hold 12 35-mm slides each (Sanlu Art Industries, 32 W. 31st St., New York, N.Y. 10016 carries these, as do many other art supply stores). He places acetate over both the front and back to protect the slides from damage. Andriulli is careful about organizing the content of each sheet. One that he likes to show—of a take that Moscati did for the Navy—demonstrates the "flow of Moscati's work, what he covered, how he approached the problem, the variety of shots he got. With this, I'm showing people how this man works on location and how he covers something."

Pat Messing points out an additional element necessary to maintain an effective portfolio, especially if a photographer is working with a rep: fresh input. "I have to feel that the photographer is constantly putting new ideas into the book so that I can get excited about it," says Pat. Similarly, Don Stogo comments, "If you don't have this input, it is a very cold selling job and you really have a very tough time competing out there. There's no magic formula. However, if the photographer keeps coming up with new photographic approaches, it gives you the impetus to get out there and show the work."

Creativity and competitiveness

Photographers have to keep creating

things and keep trying new techniques and learning how to understand what they are getting at; young photographers particularly need to pick a comfortable direction for themselves, whether fashion, still life, or whatever. Then, says Stogo, one has to find magazines in which to get the work published. He feels it is easier initially to get editorial exposure in the magazines (as opposed to advertising assignments) because magazine people—other than fashion books—do not commonly hire staff people, and tend to use many free-lancers. Thus, they will often give out an assignment to a promising young photographer. Generally, editorial work, though it is less lucrative, is still the most creative.

Tony Andriulli feels that besides editorial assignments, the only creative latitude for photographers today is found in fashion, beauty, and corporate/annual reports. Generally speaking, he views the advertising field coldheartedly. In the current tight market situation, he says "it's relatively uncreative. No one's looking for outrageous approaches to things. Today, everybody's got to see what they're going to get before they get it. If they want a still life of a bunch of bananas, they want to see your banana portfolio. Especially in New York where there's so much competition and specialization." He adds, "For the most part, the fun is gone."

Photographer Klaus Lucka agrees that New York is a dangerous place for a young, budding photographer because one is not permitted to develop fully. "If you are good in a certain area and do certain types of photographs very beautifully," says Klaus, "you get

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THE FOUR FACES OF BARBOZA

By MICHAEL EDELSON

The contemporary artist is a complex person, for that is the nature of contemporary man. We are all the products of the influences that bombard our existence every waking moment. Yet we are inclined to think of artists in the light of a single production-line of thought. Advertising photographers produce photographs that advertise. Landscape photographers produce pictures of landscapes.

Reportage photographers produce images that report. All very simple and neat; but is it always accurate? Must, for example, an advertising photographer eat, sleep, and photograph only in the ethereal world of advertising images? Is he not capable of interest in other aspects of life? The answer should be "yes," but life, as usual, does not always follow theory. Artists are inclined to become totally immersed in their own artistic beings. Egos take up a great deal of space in little minds.

Anthony Barboza is a case in point to disprove the general belief that photographers have one-track minds. Advertising photographers create more than fluff and Barboza proves it. Forgive the expression, but Tony Barboza is an artist. Lately, that word has conveyed certain connotations that are less than pleasant. Too often it is a title lusted after by those who are not entitled to it. Barboza, by contrast, is an artist because he is first a person. He is, in other words, a living, experiencing, loving, disliking, questioning human being who thinks, with or without a camera. He brings the same thoughtful attitude to lucrative advertising work that he brings to his own street shooting.

"I photograph," says Barboza, "because I love seeing—be it beauty, ugliness, or whatever—all life." If Barboza is an artist, he finds it difficult to wear the label. Artists for him "are the suffering souls of humanity. They are sensitive to the things that other people prefer to avoid. My art and my life are both a search for what I'm about. It is a glorious search for knowledge about myself. We may all do the same, but we see differently."

And Barboza sees differently in his own four visual worlds of advertising, street shooting, reportage, and studio reality. As with the famous film of the schizoid





Preceding spread: Leroy Clarke, painter, 1976.

Below: Pat Hammond, singer, 1975.

Bottom: David Murray, musician, 1975.

Opposite page: Adgar Cowans, painter, 1975.





Below: Norman Lewis, painter, 1976.

Bottom: Jimmy Marnas, film director, 1975.

Opposite page: Bernard Cameron, painter, 1976.







Left: model Erika DeKobal, test session, 1975
Below: model Magrit Ramme, printed on Kodalith
paper, 1976

Bottom: telephone, hand-colored by Gail
Hansberry, 1976





Left: model Tricia Mitchell, Abraham & Straus
lingerie ad, 1976

Below: model Matuschka, test session, 1976

Bottom: model Rudi Maciukas, A&S newspaper ad,
1976









Opposite page: shapes and shadows, New York City.

Below: abstract circle, Jacksonville, Fla.

Bottom: statue and reflections, New York City.

Preceding spread: Fadiouth, Senegal, 1972.



woman, *The Three Faces of Eve*, there are four faces to Anthony Barboza. But schizoid he is not; his visual cup simply runneth over.

Advertising photography is the creation of the reality of a non-real world for which all can strive. Whether the product is an aphrodisiac perfume or a super-doooper dish powder, the incredible becomes near reality. "Use this and _____." The consumer fills in the blank and hopes for the best. The job of the photographer is to make the unreal reasonably real and certainly within grasp of all—difficult, to say the least. In actuality, the contemporary advertising photographer is a visual magician. Certainly Barboza qualifies for the Merlin honors, having such accounts as Avon, Kool, Viceroy, Gillette, Chevrolet, AT&T, Clairol, Revlon, Equitable Life, Chiquita Banana, Lufthansa, and so on.

But Barboza was a photographer of the streets when he picked up a camera in 1963 and he doesn't have the slightest wish to change. Shooting in the street is part of the "search for, in, and about myself." The camera, to him, is the visual pen for the diary of his life. Each photograph is a page that tells the story not only to the observer of the print, but also to Barboza, the maker of the image. With the camera, he shares his experiences with others. It is, one may suppose, like reading over his shoulder.

Barboza, the reporter, goes off to Egypt and Ethiopia because of a calling. Mystery and wonder are what he finds. As reportage photographer, he clarifies his own relationship, and also ours. His photographs are a visual stream of sympathy and understanding. And as a brook carves into the soil to make its way, his images carve into the souls of these people. We all share in Barboza's breadth.

Finally, there is the Barboza of the studio portrait. I call it studio reality, because Barboza has the courage to deal with the reality of the individual in a simulated environment. Avedon, Penn and other archetypes of fakery introduce the sterile "reality" of seamless paper backdrops, claiming that the person comes through. But what is the reality of a petri dish? Barboza wisely deals with the *timefulness* of each subject, since there is no timelessness in photography, white seamless included. Be it by dress or pose, *the* bathing beauty of 1927 can always be spotted. Barboza wants to engage the person before the camera; that's why he or she is there in the first place. Barboza does not want to remold them in his image, but to let them

THE DOUBLE-DUTY LENS

Want to make close-ups,
but don't have a macro lens?
Use the one on your enlarger!

By JACK MANNING

What lens is ideal for close-ups, is highly color corrected, stops way down for increased depth of field, is owned by many photographers, and rarely sees the light of day? The answer is your enlarging lens, and I discovered its many non-darkroom capabilities quite by accident. One day an assignment came along that required critically sharp detail in an extreme close-up. At the time, I had no macro lens, and wondered whether my enlarging lens might do the job. It was, I knew, highly color corrected, had a very flat field, and was designed to work at close range. Furthermore, the rear part of the lens barrel had a Leica-type thread, which meant easy adaptation to my single-lens reflex. Using several extension rings, including one that focuses, made by Leitz, I took the assigned photographs. The results were so surprisingly good that I decided to explore further the possibilities of the enlarging lens used as a *camera* objective.

Most lens manufacturers will tell you that enlarging lenses are not designed for general picture taking, and that is true in theory. But most enlarging lenses today are manufactured to much higher tolerances than they were in the past. Lens designers, working with the aid of computers, have come up with optical formulas that enable the enlarging lens to perform equally well with black-and-white or color film. Detail must be good both from full negative and from small sections of the negative blown up. Most enlarging lenses today are fully apochromatic for optimum color

MACRO LENS VS ENLARGING LENS

Here is a chart comparing features of the macro lens with those of an enlarging lens to give you an idea of their differences and similarities.

MACRO

1. Automatic stop down of lens opening.
2. True macros will work well at infinity, best at close-up.
3. Superb resolving power.
4. High color correction.
5. Flare, low.
6. Flat field.
7. Generally, large maximum aperture (f/2.8-f/3.5).
8. Price range higher.
9. Convenience of use: excellent in all modes.

ENLARGING

1. Manual stopping down of lens opening.
2. Best working range close-up, fair at infinity.
3. Superb resolving power.
4. High color correction.
5. Flare, low.
6. Flat field.
7. Generally, smaller maximum apertures (mostly f/4, f/5.6, but a few start at f/2.8).
8. Price range lower, but lenses mounted in non-focusing barrels, and manual stop down.
9. Convenience of use: fair to poor in most modes.

correction, meet the highest standards for resolving power and contrast levels, have relatively little flare, offer excellent flatness of field, are virtually free of distortion—particularly at the shorter working distances—and display almost no shift of focus when stopping down.

A little research on my part into the scientific, research, and medical fields uncovered a surprising number of devices utilizing enlarging lenses for photography in these areas. The expensive Leitz Reprovit copying system that is widely used in these fields has as its optical heart an enlarging lens—the 50-mm f/4.5 Leitz Focotar. Similarly, Nikon scientific apparatus uses equivalent optics in some of their systems.

The photographs accompanying this article were made with a Canon camera. Canon makes a number of adapter rings that fit their cameras and accept a variety of lenses. Many enlarging lenses come with a rear thread diameter of 39-mm (Leica screw mount). Canon also makes a ring that fits the Canon body and accepts enlarging lenses with 39-mm thread.

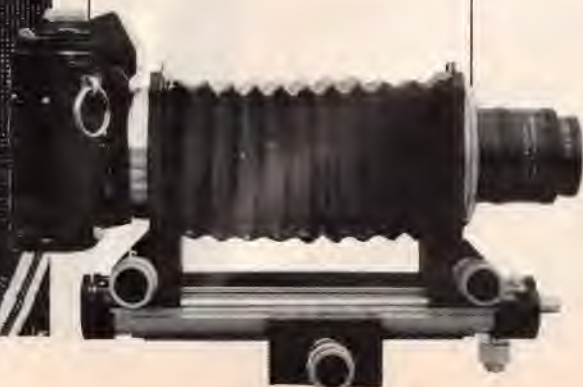
Text continued on page 113



Canon EF is mounted with 100-mm f/5.6 Rodenstock Rodagon enlarging lens, in Canon adapter ring with 39-mm Leica thread providing a working distance of approximately 40 feet. Beach view above was made with this equipment combination.



Making like a macro,
the enlarging lens here
is the 50-mm Leitz
Focotar, mounted on
Canon bellows for
extreme close-up.
Washington's head on
U.S. \$1 bill was
shot at 2 inches.





Here, camera is equipped with 50-mm f/2.8 Rodenstock Rodagon enlarging lens by means of Canon adapter ring, for 20-ft (approximate) working distance. Shells were shot at seashore from distance of 6 in. with this equipment.





A "normal" 50-mm f/2.8 El-Nikkor enlarging lens has been adapted to Canon EF with Leitz focusing tube and Canon bellows. The entire setup is mounted atop a handgrip for easy use in the field for getting close-ups such as this of crowd of cactuses.

Another sea shell study, below, was taken close-up—10 in.—with this equipment: Canon camera with 50-mm f/2.8 Schneider Componon-S enlarging lens mounted on Canon adapter.





Enlarging lens here is 135-mm f/5.6 Nikkor (in focusing mount made by E. Leitz to allow rangefinder lenses to be used on their Visoflex housing for reflex viewing) attached to Canon with Canon adapter ring, for infinity use. This combination took both shots on this page. Two-level beach scene was shot at 50-ft distance, N.Y. World Trade Center towers looming over St. Paul's church were taken at infinity.





Combination of Canon "P" mount (threaded for Pentax) with Pentax extension tubes, Leitz extension tube, and Pentax Leica-to-Pentax threaded adapter achieved infinity focus to get dramatic shot of girl's head, left, and picturesque Long Island scene below.



TWINS

An Essay by Harvey Stein

I am not a twin. But I am only 13 months older than my sister and when we were growing up, people would often say we looked just like twins. I'd think, how could that be? I had light hair and blue eyes, while she had brown hair and brown eyes. No, I didn't think we looked alike. I didn't want to look like her; the thought made me very upset.

There was a pair of identical twins in my grade school: Judy and Jody. They had the same wide gap between their front teeth, wore very thick glasses, and seemed to always wear the same dark blue jumper with high socks and saddle shoes. I didn't know them well and was rather in awe of them. How could there be two of one person?

Identical twins are products of a single sperm and a single egg. In an early stage, the embryo divides and the halves eventually become separate individuals, look-alikes who carry the same chromosomes and genes. Fraternal twins are products of different eggs fertilized by different sperm, and carry different combinations of chromosomes and genes.

When we see a set of identical twins, they really do *seem* identical. Good manners dictate that we not stare and compare. The camera can freeze their reality, however, and let us look more carefully. The differences that emerge between twins are just as fascinating as the similarities.

The names of some of the twins I have photographed and interviewed are: Leone and Ione, Colleen and Christine, Michael and Mitchell, Donna and Dianne, June and Jane, Celia and Stella, Beverly and Barbara, Darien and Daryl, Antonia and Antoinette, Rebecca and Roberta (Becky and Bobby), Ronald and Donald, Randy and Candy, and Bam Bam and Chi Chi.

Twins are special. They are separate yet connected.—H.S.





Sometimes we enjoy tricking people by answering for each other. When we do this, even for a short while, I usually forget who I really am and think I'm my twin.





My twin and I are often in our own little world. We connive together to the exclusion of our husbands and children. Often my children complain that they feel my sister comes before them.





 We were
always lumped
together and
treated as just
another object by
our mother. She
would introduce us
to her friends by
saying, 'This is my
daughter.'





When we were 24, we both had long hair. My twin wanted to cut her hair, I didn't. She came home one day with short hair. I cried and cried and the next day had my hair cut.





When we were children, our playmates thought that we should not get full shares of anything that we might be dividing up. Because there were two of us, we should each get one-half as much. The funny thing is that adults constantly do the same thing to us.



Vision Without

Photograph by Eugene Richards



George Covington,
a blind photographer
who makes the
invisible visible

By EUGENE RICHARDS

PHOTOGRAPHS BY
GEORGE COVINGTON
UNLESS OTHERWISE NOTED

Driving up from Boston, I arrived late at the Maine Photographic Workshop's orientation session. The workshop director was concluding an introduction of personnel.

"And this is George Covington, our resident blind photographer . . ."

A mustachioed, soft-bodied man stepped playfully forward. A small camera hung from his neck. Behind thick glasses his eyes fluttered and widened and appeared unfocused.

There was whispering, giggles. To those of us new to this workshop, the notion of a blind photographer seemed a joke—perhaps a parody of grandly equipped, but unseeing, student photographers.

"George is legally blind," continued the director. "He's a lawyer, a former college professor up here now doing photography. . . ."

Our reactions were a mixture of curiosity and pity. Why was blindness emphasized? Mustn't he feel peculiar being at a visual workshop? Many such questions came up as the orientation ended.

As I watched George move cautiously down the steep exit stairs, I felt strangely threatened, reminded of the vulnerability of my own eyesight. Days later I met with him at his apartment, which was near the workshop. He was not identifiable as visually handicapped until he sat with his face close to photographs that he was editing for my inspection. Long swallows from offerings of beer made me unusually tactless and interrogatory. I wanted facts on how it is to live and to make photographs having little eyesight. George lit up an ill-smelling pipe and got to talking.

"It is significant that I was born in east Texas. I couldn't stand the heat so I spent a lot of my childhood at the air-conditioned public library developing a love of books and reading that carried into the years ahead.

Legally blind George Covington with his Rolleiflex and pocket magnifier for "seeing" the camera's controls

Sight

"People coming across me with my eyes close up to a book would invariably say, 'If you keep doing that it will hurt your eyes,' or 'Why don't you wear glasses?' My mother finally took me to get glasses, probably to keep such people off my back."

The diagnosis was: no functional vision in the left eye; no central vision in the right eye. His eyes receive light and color, but they cannot distinguish details of an object more than a few inches away.

George was eligible for a school for the blind but didn't go; he has never considered himself blind. "Only the children of the wealthy have momentous traumas. Poor people have no time for them. My mother, who worked as a waitress, never treated me as handicapped. She taught me to think and function independently and to rely on my sense of humor to get me through."

A strong sense of humor has proved essential. In 1964, the Army attempted to draft George. He arrived for testing in Shreveport, with an explanatory note from his doctor, but was told, "You're walking around so you can't be blind."

George had to put his face down close to sign all military forms and couldn't read the eye chart; still, he was classified not 4-F but 1-Y, which still left him subject to a call to arms. In challenging George's blindness, the Army was concurring with the negative stereotype that says blind people are helpless and awkward.

George, to the contrary, gets around by himself with barely perceptible hesitations. This is made possible by keen interpretation of information provided by senses other than his eyes—hearing, touch, smell. Like other blind people, he keeps a kind of map in his head while moving toward a destination. Memory is a major aid.

Another perceptual assist has come



At right, George shoots a smiling Elliott Erwitt. Below, views of George's friends as seen through his camera.



Photograph by Eugene Richards



"Absolutely no one should miss the grand exhilaration of opening up his mind and visions to other people."

VISION WITHOUT SIGHT *continued* from photographs. By studying photographic prints held very close, George can discover more about the appearance of people and his surroundings than he can by actually looking around.

"Unless I had been exceedingly intimate with my friends," he explains, "I really did not know just what they looked like. And I prefer to know what they look like before we get exceedingly intimate."

In 1972, when George was working on a doctorate of law at the University of Texas, a photographer friend invited him along on a field trip.

"She was using a 4x5 view camera," he says, "that I couldn't possibly focus. I was feeling silly just standing there when I got to thinking that I, too, should be able to use a camera."

Basic photographic methods and chemistry were nothing new to him. He had earned an undergraduate degree in journalism and had had photographers working for him when he was the publisher and editor of an Austin, Tex., newspaper. What he didn't know was how to take pictures when he couldn't see to focus a camera.

Fixed-focus, instant-loading-type cameras did not furnish sharp enough pictures, and George couldn't handle the precise rangefinder or groundglass focusing systems on larger format cameras. He searched for help through photography publications and learned how to scale-focus his newly purchased 35-mm rangefinder.

Scale focusing is simply the use of the distance scale on the lens barrel of a camera. George calculates the distance to his subject using parts of his body and the varying intensities of color and image as means of measurement; the brilliance of an object lessens as the distance from it is increased. He then sets the lens accordingly. A magnifier, smaller than the one he must use for



SMOOTH AS SILK

How to make photographic silk screen prints



By LIEF ERICKSENN

I will confess right at the beginning that I hate darkroom work. I will also admit to being totally bored by endless discussions on the merits of this paper or that print developer. When I decided to make a series of prints using the photo silk screen method, my intention had nothing to do with gimmickry or trying to be different. It was in part an attempt to bridge the gap between photography and the more traditional fine arts. Also, I needed an essentially simple system that would drop out a great deal of the detail and present to the viewer a set of pictures that relied solely upon the strength of the design to convey feeling to the viewer. With silk screen printing, it is possible to set up the image to carry as much or as little information as the printer desires without a great deal of manipulation. The camera has it over the paint brush in that it records everything before it with utter fidelity. The paint brush

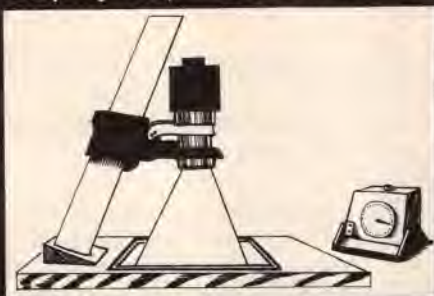


has it over the camera in that the artist wielding it is able to bend reality far more readily than the photographer can.

I have been working on a series of archetypal images in my head that I sensed would not respond to conventional black-and-white photographic printing, and certainly not at all to photographic color prints. After I hit upon silk screen as my medium, it took me exactly two days to learn its basics by means of trial and error and a lot of helpful advice from Ruth and Lou Cerullo of Cerigraf, 359 Chestnut St., Newark, N. J.

Cerigraf is a small firm that supplies practically everything for the silk screen printer. They will even make up the screens and coat and burn them in with your

Step-by-step instructions for silk-screening



Project your negative onto Kodalith film to produce a black-and-white transparency.



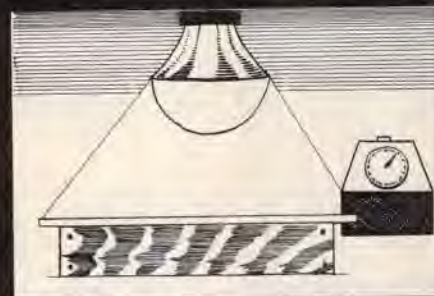
Developing solutions needed for processing the Kodalith film.



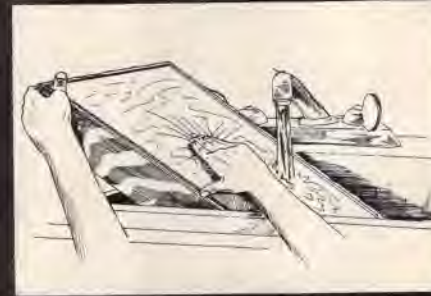
Press "silk screen" fabric (Dacron) tightly into grooves of frame.



Coat light-sensitive emulsion on fabric screen back, using knurled coater.



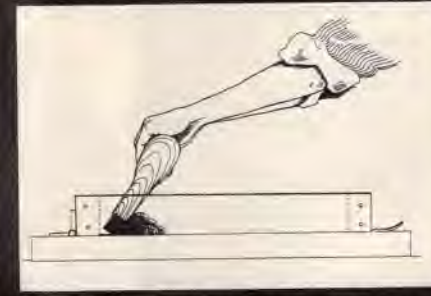
Burn in Kodalith b&w transparency onto now-sensitized "silk" with floodlight.



Wash off excess emulsion after burning in image. Use warm water only!



Mount screen frame onto baseboard with knock-out hinges for easy removal.



Spread ink with squeegee through screen and onto paper selected for final print.



Release final inked print from silk screen; be careful, do not pull it off.



Air-dry your beautiful paper prints by hanging on a line with clips.

Illustrations by A. Longo, Jr.
35-MM PHOTOGRAPHY



SILK SCREEN *continued*

finished Kodalith for a very reasonable fee. If you feel fainthearted about taking the system from the very beginning, don't think it a sellout to let a firm such as Cerigraf do the mechanical work for you. The images are, after all, your own creations. And it is certainly refreshing to meet a company that is willing to do its best to help the artist, rather than simply sell him or her what is needed and then lose interest.

The series of screen prints that I produced have won several prizes at various art shows up and down the East Coast, and a set of them now hangs in a gallery in Amsterdam, Holland. I mention this not in a sense of self-congratulation, but rather to reassure anyone considering attempting the process that, if I can do it, so can you.

To paraphrase the famous cook and writer, Mrs. Beeton, "Before you can make your print, first shoot your negatives." I shot all my master negatives on 35-mm Kodak Tri-X film. You may use any format that appeals to you, but I would suggest that you stick to films as fast or even faster than Tri-X for the simple reason that as the negative is enlarged, the grain structure opens out somewhat to produce a pseudo half-tone effect. Using a proper half-tone screen is horribly expensive, since it must be physically the same size as the proposed final print, e.g., if you intend to print to 16x20, then the half-tone screen that is interposed between the Kodalith and the image projected upon it by the enlarger must also be 16x20.

The entire process may be loosely divided into two stages. The first is the photographic stage, in which the negative is printed onto a sheet of Kodalith film (producing in effect a large black-and-white transparency) that is then contact-printed onto the sensitized silk screen emulsion.

The second stage is largely mechanical; the finished screen is inked and the print pulled from it by driving the ink through the image on the screen onto the printing paper beneath.

The following supplies are needed to produce silk screen prints.

- *Kodak Kodalith sheet film.* It may be bought by the roll or by the box; Cerigraf will sell you Kodalith by the foot, cut from a roll, which is an economical way of buying it.
- *Kodalith A & B developer.* Mix the two stock solutions and store in tightly stoppered bottles until needed. Working solution is a 1:1 mix.
- *Stop bath.* This is important because Kodalith requires a fixer that includes a liquid hardener.
- *Rapid Fixer with hardener.* Make sure that you use the hardener; the finished Kodalith has a lot of work to do and abrasions will show.

Printing the negative you have selected onto the Kodalith is a straightforward business. Print as you would onto a sheet of photographic paper, using an orange safelight for darkroom illumination. Kodalith is not cheap and you should not make



SILK SCREEN *continued*

too many mistakes. Cut off and save waste from odd-size images. Once printed and processed, the Kodalith is hung by its edges after a thorough washing. Let it dry and harden. Density is largely a matter of choice, depending on how much information you wish to burn into the silk screen emulsion. Lengthening the development time will not only render Kodalith denser, it will also increase contrast. Generally, development times will be around 2 minutes at 68 F.

Now on to the construction and coating of the screen. The frame that carries the fabric is generally made up of 2x2-inch wood. The frame should be larger than the final image area, e.g., for a 16x20-inch print, the frame should be at least 18x24 inches on its inner dimensions. Room must be left on the fabric for papering up (masking off) the screen with paper masking tape. This serves two purposes. One, it allows the image to be masked off so as to produce a sharply defined edge. Secondly, the masked area outside the image acts as a reservoir for the printing ink. One side of the frame should be routed all around with a narrow groove about half an inch deep. This groove will hold the screen fabric in tension when a length of cord is forced over the screen fabric and into the groove.

Silk screen fabric is seldom silk nowadays; the most widely used fabric is Dacron,



which comes in various mesh sizes, or deniers. Size 12 or 16 should be about right for most purposes, but you may go finer or coarser as you wish. The special cord for stretching the fabric may be bought by the foot. I suggest that you buy several feet since it is cheap enough.

Squeegees are available in standard sizes. If you decide to have one made up to your specifications, the supplier will charge you by the foot for the hard rubber blade material and will also charge you a fabrication cost for fitting it to a wooden batten. The squeegee should be as wide as the inside of the frame, short side.

A screen coater is an aluminum blade used for applying the emulsion to the screen. It has a blade on one edge and a rounded, knurled configuration on the other to help texture the screen coating. Coaters may also be purchased ready made or fabricated to your requirements.

Light-sensitive emulsion, such as Cerigraf's Cerisol, may be purchased by the quart. It is insensitive to light until sensitized by ammonium dichromate, which comes in a crystalline form. Mix this sensitizer with water as directed and store in a tightly stoppered bottle until you wish to use it. Do not mix the emulsion and the sensitizer until you are ready to coat the screen. You will also need a large sheet of glass; burning in a screen is essentially a contact printing procedure.

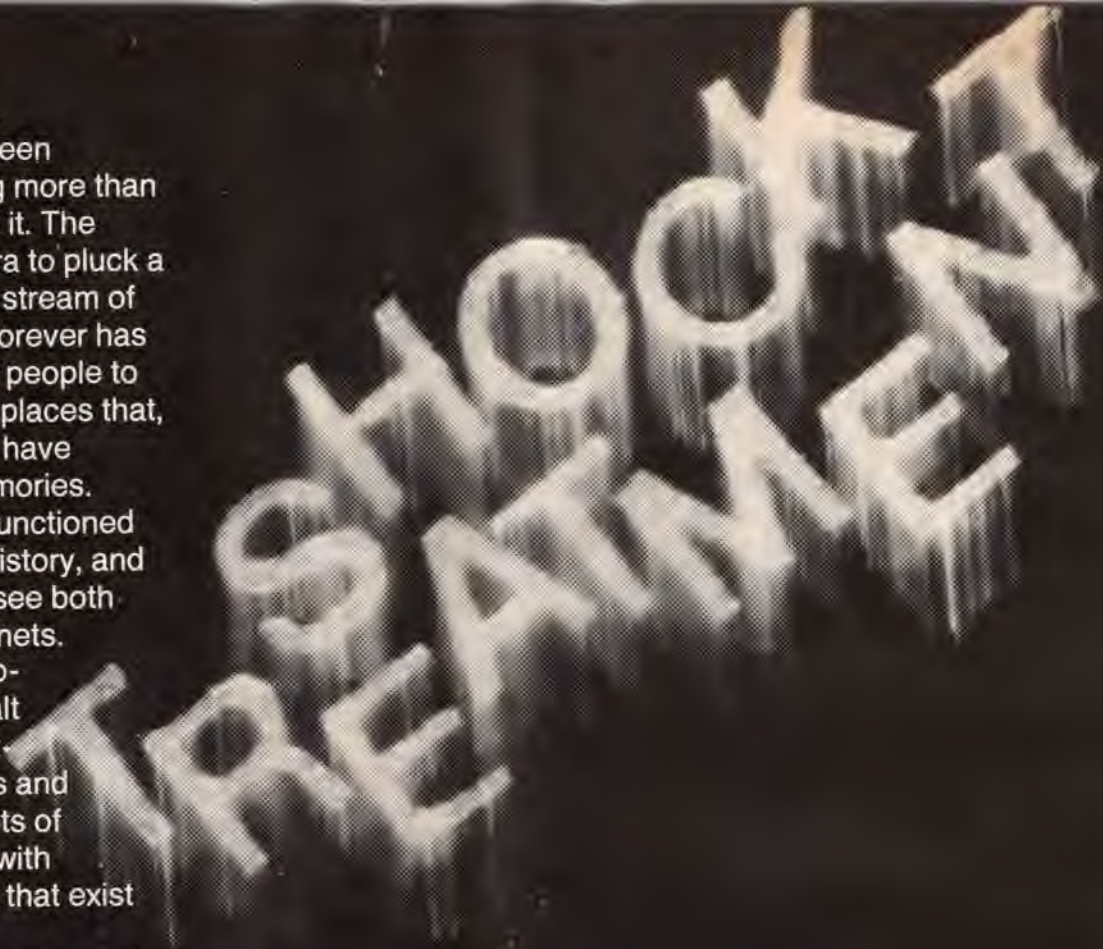
Inks suitable for silk screen printing range from acrylics to oil-based to lacquers. I would suggest that you stick to acrylics or oil-based inks at first. They are easier to

continued on page 120

Since its inception, photography has been regarded as having more than a little magic about it. The ability of the camera to pluck a moment out of the stream of time and freeze it forever has inspired millions of people to record events and places that, at one time, would have remained only memories. Photography has functioned as eyewitness to history, and has allowed us to see both molecules and planets. Traditionally, photographers have dealt with the documentation of real events and places. Some artists of vision are dealing with events and places that exist only in the mind.

De Ann Jennings is one of those artists. Her work has been variously described as unusual, bizarre, even sick. None of these descriptions hit the mark. In some sense, all of them are valid, but they still miss the point of her work. It is certainly unusual. It can be bizarre. It may be considered sick by those who refuse to deal as honestly with themselves as Jennings does with herself. And that, in fact, is the point and subject of her work—dealing with oneself.

The images you see on these pages are physical illustrations of mental images. In some cases, they are satirical reflections of things that affect thinking beings. Jennings deals with some of the *most* powerful emotions available to us. She photographs the fears that sometimes surface and change our lives. She makes



Photographs by De Ann Jennings

INTERVIEW BY MIKE LAURANCE



images based on her horror of defacement, crippling injury, death . . . imminent but unnamed tragedies.

Her photographs are not strictly personal documents of her own emotions and phobias. They deal with fears that are much more common than most people would like to admit. Usually the viewer who cries "sick" is the same person who has just laughed a little nervous laugh upon recognizing just how much a particular image has brought to mind one of the horrors of his or her own mind. In order to understand better what De Ann Jennings is doing, I recently spent an afternoon with her discussing photography in general and her work in particular. The following is part of that conversation.

M.L.: I suppose that the first thing I should ask is just how you came to make the kind of images you make?

D.A.J.: Well, when I first got into photography seriously, I emulated almost every other photographer's style. That's not very unusual and it didn't really satisfy me. After all, if you like Weston and admire his style, that's O.K., but you just can't make those images . . . he did them and he did them better than you could. In order to satisfy yourself you have to make images that only you can make. I wanted to make images that were personal. I tried to find something unique. I first





began to make images that were about my subconscious fears a year ago and I began to feel that I had found what I was looking for.

M.L.: Many people seem to have difficulty looking at and dealing with your work. How do you feel about that?

D.A.J.: That is a little hard to answer. I guess that the images I make are a little like a car accident . . . you're kind of afraid to look at it, but you're attracted to it at the same time. Maybe they could also be compared to horror movies because they sometimes make you afraid but you can also laugh at them at the same time. But, of course, they are a bit frightening . . . that's what fear is about. Though I do feel that they are satirical, too.

M.L.: You have called your work autobiographical. Is it pretty much limited to those fears and phobias that affect you?

D.A.J.: They are all things that *could* happen to me, but that doesn't mean that they are limited to me. Some of the images relate to things that could happen to anyone. Some are a bit more personal. They shouldn't cause anyone to read too much into them and try to psychoanalyze me by just looking at the work. Some relate closely to me and could be accurate in that sense, but some are wider in scope. For instance, the images that deal with the role of women in our society are





not my personal scream to be released from the ironing board or whatever. Those are much more symbolic than they are personal therapy. And, don't forget that my work deals with things other than fear. There are also many images that are pure fantasy. Some of them are quite humorous. Like the man who has been sewn into bed—that came from an article in the newspaper about Bob Marley's wife sewing him into bed and beating him with a broomstick after she caught him fooling around. I think that is not really that frightening, but plenty funny.

M.L.: Public acceptance is always a problem for artists, especially those who are working in areas that are not in the mainstream. Do you feel that you are having any problems with the public?

D.A.J.: I'm having shows and getting a chance to show the work; that's always the hardest part, so I suppose that I don't really have a big problem in that area. I do mean for the general public to be able to understand my work. I design it that way and I find that most people do understand it. They may not understand every part of it, and what went on in my head that caused it, but they do relate to it and see that they *could be in the situation even if only in their subconscious.*

M.L.: I know you spend a lot of time planning your images.

continued on page 113)





THE COLOR PRINTER'S BIBLE (Part III)

The gold at the end of the
color printing rainbow

By BOB NADLER

Being able to correct color printing filter pack problems by means of the Color Print Evaluation Charts in the previous installment (35-MM PHOTOGRAPHY Winter 1977) doesn't mean you understand the process. Those charts were designed to eliminate the need for comprehension and to allow the color printer to perform the required tasks just the way a computer would—with total lack of appreciation for what is really involved in the process.

The sole aim of this installment is to convince you finally that a color print is made up of only three layers of dye, and that those dye layers are always made up of the same three subtractive-primary colors, placed in the same order, and formed in response to the paper's exposure to the three additive-primary colors. When you habitually think of all color prints as nothing more than collections of three layers of dye (aesthetics aside, of course), then you will have no trouble analyzing and correcting color printing problems, with little more equipment than your own two eyes and the gray matter that lies behind them.

Light sources for viewing prints

When you have printed, processed, and dried a color print, you have reached one of the trickiest stages of the color printing process. Now you somehow have to determine whether the print was made properly.

Basically, there are two ways to go. You can use the incredibly fine set of transducers and the unbelievably swift and accurate computer nature has provided you with—your eyes and your brain—or you can invest a great deal of money in a cranky kind of instrument called a reflection densitometer, to perform the eye's function; but even with this instrument, in the end you will have to depend on your brain for guidance. Since I am writing for amateur printers, and since I really dislike all kinds of instrumentation in the darkroom, I'm going to ignore the machine completely and discuss the use of human eyes and brains to evaluate color prints.

Before you can begin to evaluate any kind of color print you will have to be able to see it. That requires light. That's where the fun starts. The colors you see in a color print depend on the color of your viewing light source, and light sources are most definitely not all the same. If you have ever bought clothing or home furnishings in a shop equipped with

fluorescent lights and then gotten home to where you burn incandescent lamps, looked at your purchase and scratched your head in wonder over how you could have selected anything with such awful colors, you will appreciate just what I mean. Fluorescent light is *emotionally* "colder" than incandescent light. Objects viewed under incandescent lamps also seem somehow "warmer" than objects viewed by the light coming in through a window on the north side of a building (in North America). Confusing, isn't it? It is even more confusing to learn that the "cold" light of fluorescent lamps and the northern sky is, in reality, much hotter than the "warm" light coming from a relatively cool incandescent lamp.

The explanation for all of this confusing nomenclature is fairly simple. North American people like to think of "warm" colors as those they see in cozy (but not very hot) wood fires—yellows and reds. They also choose to think of "cold" colors in terms of the pale blues and blue-greens seen in ice and snow. Emotionally, this kind of human psychological-color-temperature scale is easy to understand; unfortunately, things are a mite different in the physical world.

If you heat a piece of metal in a very hot fire it will soon begin to glow—first a dull red, then as the temperature of the metal increases, the brightness of the glow also increases and changes in color to a pale yellow. As the temperature is increased still further, the color of the glowing metal, our eyes perceive, will change to blue. Your eyes will *perceive* the "warm" colors as much *lower* physical temperatures than they will the "cool" ones.

Now, with all of that out of the way, we can begin to decide on what kind of light source to use to view our color prints. There is no one answer. The best single answer is to use a light source to evaluate your prints that is identical to the one the prints will always be finally viewed by. For instance, if you are making color prints that will be displayed in the interior of a building and illuminated entirely by incandescent spotlights (not at all an unusual situation), then you should use one of the same spotlights under which to evaluate your prints.

Ah, but life is seldom so simple. Most of us make color prints that must be viewed under a wide variety of lighting conditions, ranging from a mixture of fluorescent tubes (not all fluorescent lamps are the same) to a mixture of fluorescent and incandescent illumination, to a mixture of daylight and incandescent light. There is absolutely no way that you can duplicate any of these peculiar mixtures in your print evaluation area. So for prints that will be seen under a variety of circumstances, perhaps the best thing you can do is to pick one standard light source, essentially at random, and stick with it, if only to simplify your life. Just bear in mind, however, that your finished prints will look very different under each of the several light sources mentioned.

Kodak recommends, and I often use, fluorescent lamps manufactured by General Electric, Westinghouse, or Sylvania under the designations of Deluxe Cool White. The former two manufacturers also produce a Living White type lamp that is satisfactory. All of these lamps have a color temperature of about 4,000 K.

There are times, however, when I prefer to use a 3,200 K floodlamp in a bowl reflector with a piece of white fiberglass cloth in front of it for my viewing light source. Prints viewed under the fluorescent lamps will appear slightly "cooler" (bluer) than those seen under the "warmer" (redder) flood light. In the unlikely, and very undesirable (color prints fade quickly in direct sunlight) event that your color prints will be viewed out of doors, you can obtain 5,600 K fluorescent

35-MM PHOTOGRAPHY

lamps, which approximate the color temperature of daylight, from Macbeth Color & Photometry, P.O. Box 950, Little Britain Rd., Newburgh, N.Y. 12550.

And, finally, depending on just how your eyes and your mind perceive color, you may decide to use some mixture of all of the above, or to add one or more standard household incandescent lamps to any of the above, or simply to ignore everything above and use an ordinary 100-watt incandescent bulb to do the job. It is really up to you, but just as in everything else you do in color printing, always try to be consistent. Try to use the same light source the same way for doing as much of your print evaluation as possible.

Determining print density

Density is the very first quality to be judged in a color print. There are several factors that enter into this judgment.

At first thought, it might seem as though it would always be best to produce a print with an overall density as closely approximating the subject's original illumination level as possible, but actually this is often not the case. Color prints, as do black-and-white ones, have certain aesthetic properties all their own. This is rather difficult to illustrate, but perhaps the following example will help. Experienced photographers often deliberately overrate their color transparency film's speed by about a half-stop to get more density and color saturation into a scene. Similarly, experienced color printers will often deliberately underexpose a reversal image or overexpose a negative-to-positive image on the enlarger's easel to achieve similar effects.

One problem with the example above is that not all color printers are experienced. Another is that even the most experienced color printers often have a hard time previsualizing the effects of varying print density. If you fall into either of these categories, perhaps your best bet will be to make several different test exposures for each image to be printed, and then compare them side by side.

Where aesthetics aren't the main consideration, but technical accuracy of a negative-to-positive print is, you will have to make sure that some easily evaluated item is included in the frame to be printed, along with the rest of the subject matter. The most useful single such item would be a gray scale, but the combination of a gray scale, an 18% gray card, and a set of color bars will go a long way toward helping you to get the print density to as close a representation of the original scene as is possible to produce. Print density can most easily be judged by observing how closely the density wedges reproduced on the print match the corresponding densities of the wedges on the gray scale you photographed.

For initial gross print density evaluation, ignore color casts. Printing exposure time should be adjusted to the minimum level that will produce a solid black at one end of the gray scale and a barely textured white at the other, with the wedges in between these two extremes clearly differentiated from each other.

When technical accuracy is the most important criterion of a positive-to-positive print, keep in mind that you can't, under any circumstances, obtain a *perfect* match between a print that is illuminated by reflection and a slide that is transilluminated. Really, it just can't be done. So don't knock yourself out trying.

And, while it may seem painfully obvious to many, I'm sure it is not uncalled for here to remind all the rest of you forgetful-type color printers that when printing from a negative, you increase exposure (open up the lens diaphragm, or increase the exposure time, or both) to

increase the resulting print's density. But, when printing directly from a slide you do just the opposite (close down the lens diaphragm, or decrease the exposure time, or both) to increase print density.

It is important that you decide on the print density you need before going on to evaluate the print from the standpoint of color balance, because the color balance will be affected in the process of adjusting its density. *Get the print to at least within one-half stop of the density you consider to be appropriate for it before you go on to make any color-balance corrections.* Gross initial print-density changes will be entirely controlled by printing exposure, either through changing the lens aperture or adjusting the printing time. Such changes won't involve any modification of the printing filter pack at all.

Graphic color-balance notation

Before going into color print evaluation very much further, it will be helpful to begin to use a simple system of notation to define, analyze, and correct color balance problems in prints. I have constructed a table for such a record, shown here.

COLOR PRINTING PAPER

Sensitive to (on easel)	Dye Color (after development)	
RED	CYAN	_____
GREEN	MAGENTA	_____
BLUE	YELLOW	_____

The leftmost column of the table provides the additive primary colors to which the paper's three emulsion layers, represented by the four horizontal lines at the right, are sensitive during the printing exposure on the enlarger's easel. The middle column of information provides the subtractive primary colors of the dyes that will form in these layers after the exposed paper is processed and dried.

This arrangement is fine for illustrative purposes, but a bit clumsy for repetitive use, so let's shorten it thusly . . .

Sen.	Dye	
R	C	_____
G	M	_____
B	Y	_____

Now that we have a simple graphic outline to draw, let's see what we can do with it. To begin with, let's illustrate a section of a print that should appear to be medium gray:

Sen.	Dye	
R	C	_____
G	M	_____
B	Y	_____

MEDIUM GRAY

The full single hatching in each of the three dye layers indicates that there are equal amounts of a moderate density of dye in each of the three dye layers on the paper. All three subtractive primaries, viewed over a single source of white light, will yield neutral density (shades of gray).

If white light passes through equal amounts of only a very low density of all three of the subtractive primary color dyes, then only a small amount of neutral density will result and we

will see a very light gray. This situation is illustrated as follows:

Sen.	Dye		
R	C	////	LIGHT GRAY
G	M	////	
B	Y	////	

Using the same system, dark gray is shown as follows:

Sen.	Dye		
R	C	XXXXXXXXXXXX	DARK GRAY
G	M	////	
B	Y	////	

And, finally, if white light passes through equal amounts of a high density of all three of the subtractive primaries, a great deal of neutral density will result and we will see black. This situation is illustrated by:

Sen.	Dye		
R	C	XXXXXXXXXXXX	BLACK
G	M	XXXXXXXXXXXX	
B	Y	XXXXXXXXXXXX	

By now you should have a good idea of how this little system of notation works. The hatching in the paper layers graphically represents the density of the dye in each layer.

How can you use this simple graphic to help evaluate what is wrong with your color prints? To answer that, I will have to provide you with a few more examples of off-color prints. But before I do, I want to point out that all of the color evaluation data offered here will be based on gray. By that I mean that the area of a print to be evaluated will always be that which should reproduce a clean, repeatable gray color. I realize full well that many subjects do not include anything that is gray in color, and that this can provide a problem at times, but I will offer ways out of that dilemma later. As for any instructions you may have ever read for the evaluation of color prints by observation of "flesh tones," I can only wish you well in following them. Perhaps the best way to convince you that it is literally impossible to balance a print around "flesh tones" is to suggest that you take a walk along a crowded street and observe the colors seen in different people's faces.

Good old basic gray is very usable because almost every photographer owns an 18% gray card. There is one in Kodak's *Color Dataguide*, and also one in their *Professional Photoguide*; also, they can be purchased individually in any camera store worthy of the name. If you take a picture of your own 18% gray card and then compare a print of that shot to the card itself, you may notice some of the following problems:

Sen.	Dye		
R	C	XXXXXXXXXXXX	CYANISH GRAY
G	M	////	
B	Y	////	

The cyanish-gray print appears so because more of the red

component of white light is absorbed by the more abundant cyan dye than the green or blue components are by the magenta and yellow dye layers respectively. Remember that green and blue are seen as the color cyan.

Sen.	Dye		
R	C	////	MAGENTAISH GRAY
G	M	XXXXXXXXXXXX	
B	Y	////	

Similarly, magentaish gray is seen here because more of the green component is being removed from the white viewing light than are its red and blue components. Red and blue, of course, are seen as magenta.

Sen.	Dye		
R	C	////	YELLOWISH GRAY
G	M	////	
B	Y	XXXXXXXXXXXX	

A yellowish-gray color is seen where an overabundance of yellow dye absorbs more blue light than the balanced magenta and cyan dye layers absorb of the green and red components of white light. Strange as it may seem, your eyes (and brain) are fooled into seeing a mixture of green and red light as yellow.

Sen.	Dye		
R	C	XXXXXXXXXXXX	BLuish GRAY
G	M	////	
B	Y	////	

Bluish-gray is seen here because the more abundant cyan and magenta dyes remove more of the red and green components of white light than the weaker yellow dye does of the blue light. Since there is more blue light left to reach your eye, your view will be of blue-tinted gray.

Sen.	Dye		
R	C	////	GREENISH GRAY
G	M	XXXXXXXXXXXX	
B	Y	////	

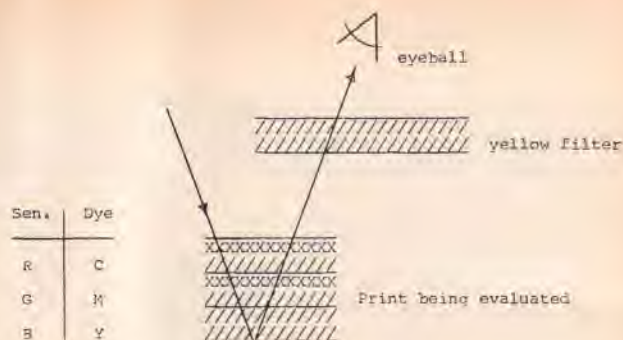
In this situation, the yellow and cyan dye layers are stronger than the magenta layer. This results in more green reaching your eye than red and blue, thus a greenish-gray is seen.

Sen.	Dye		
R	C	////	REDDISH GRAY
G	M	XXXXXXXXXXXX	
B	Y	XXXXXXXXXXXX	

In this example of a problem color cast, we can see that the magenta and yellow dye layers are stronger than the cyan dye layer. This means that more green and blue than red light will be subtracted from the white viewing light, and this will cause you to see a reddish-gray print.

These several simple black-and-white tables have depicted clearly most of the color printing problems you can reasonably expect to encounter. I was able to draw them on

However, the light ray now encounters yet another layer of yellow dye, which it must traverse on its way to your strategically placed eyeball. What a wonder to behold! Our little bluish light ray is bluish no more.



my Smith-Corona, so you should certainly be able to draw them with a pencil or pen. When you are confronted with a color-balance situation that confuses you, sit down and draw a simple, graphic representation of just what it is that you are looking at. Once you do, you should have no further difficulty in understanding the nature of your problem. I will make use of these tables in later sections where specific examples of how to solve various color printing problems are offered.

How viewing filters work

We've just been discussing color prints in the best of all possible terms—as images formed on a collection of three separate dye layers. If you had no difficulty dealing with that, you will have no problem in understanding that a *viewing filter* is nothing more than a fourth layer of dye, external to the print.

Let's go back to our table representing a bluish-gray print:

Sen.	Dye
R	C
G	M
B	Y

It shows that there is greater dye density in the cyan and magenta dye layers than there is in the yellow one. If you are a sufficiently experienced printer, you may be able to tell, just by looking at such a print, that an area that you know should be a clean gray has instead a bluish-gray appearance. If you are able to make that kind of divination, by eyeball and memory alone, you should also be able to remember that this particular color imbalance is brought about by the presence of too little dye in the print's yellow-dye layer (or, conversely, too much dye in its magenta and cyan dye layers). However, until you do reach the point where you are able to make such determinations based on long and hard experience, you will only be able to look at such a print and realize that *something* is wrong with it. Chances are, you won't really have the foggiest notion of what the color imbalance that's bugging you is, or what to do about it. This is where viewing filters can come to your rescue.

Suppose you are looking at the troublesome bluish-gray print, through a yellow viewing filter. Using our helpful table, the scene might be represented thusly:

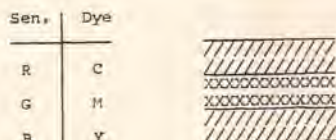
The arrow entering from above and to the left of the print represents a single ray of white light. The light ray passes through each of the print's three dye layers once on its way to the paper's white, reflective base (which I have omitted for the sake of clarity). Then it bounces off the paper base and makes a second pass through each of the three dye layers as it emerges from the print (looking very bluish because of the lack of dye in the print's yellow dye layer). However, the light ray now encounters yet another layer of yellow dye, which it must traverse on its way to your strategically placed eyeball. What a wonder to behold! Our little bluish light ray is bluish no more. Passing through the extra layer of yellow dye has brought our little ray of light back to its nice, clean, gray color, by absorbing the extra blue from it.

The proper way to use viewing filters is to flick them quickly into and out of your line of sight, between your eye and the surface of the print, until you notice that one seems to remove or reduce the problem color cast. You will notice that a viewing filter, of the proper color to correct your problem, will cause the area of your print that you know should appear to be a clean gray to begin indeed to appear that way. All bets are off, though, if you decide just to interpose a viewing filter between your eyes and the print and then hold it there, motionless, for a while. The problem with this procedure is that the brain, given sufficient uninterrupted time to do its thing, will cause you to perceive whatever color it is that you really want to see, regardless of the color of the viewing filter you are looking through. Your mind doesn't do this sort of thing because it has anything against viewing filters. It does it because it is trying to keep you from being uncomfortable. The flicking motion, then, is used to prevent your brain from having enough time to provide its well-meant, but hard to deal with, accommodation.

If you can avoid it, you shouldn't just start flicking viewing filters at random. Instead, you should have a plan of attack. Before you even pick up viewing filter number one, you should try to identify, by memory, guess, or comparison to a ring-around (we'll get to ring-arounds a little later), just what the color imbalance is. Once you *think* you know what the problem color is, draw the same kind of a sketch that I have been using to represent it graphically. If you are able to do this, your selection of viewing filters will be greatly simplified because you will be able to see exactly which layers of dye need reinforcement with external viewing filters.

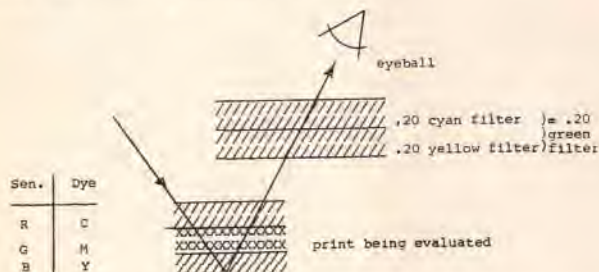
However, if you can't figure out what the problem color in your print is, before you reach for the viewing filters, don't feel in the least bit embarrassed. It happens all the time to the best of us. In that case you just run through the flicking procedure with all six of the primary colored filters until you note some color improvement. Then, once you know what the color problem is, you can begin to get a line on how much dye density is involved. But I'm getting a little bit ahead of myself here.

Let's take a look at another possible way to use a viewing filter. Suppose we take a look at a portion of a print that should be gray, but instead seems to have a very strong color cast. It looks like this:

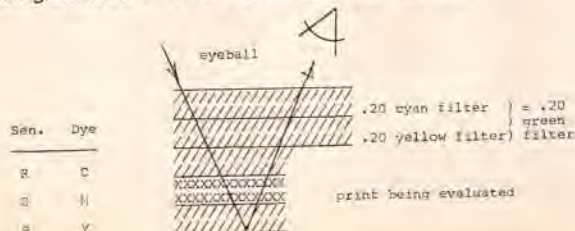


To determine what the problem color is, the first thing you will need is a set of viewing filters. One is to be found bound right into Kodak's *Color Dataguide*. Another set is right in your darkroom. You can use your printing filters to view through. To make filters in the three additive primaries this way, you will have to use two subtractive-primary-color filters held together (red = yellow + magenta, green = cyan + yellow, blue = cyan + magenta), which is a bother, but cheaper than buying a special set of viewing filters, such as the excellent one sold by Kodak.

In the example under consideration, you know that the print has two dye layers that have a normal dye density (cyan and yellow) and one dye layer that is abnormally strong (magenta). You also know that the complementary of magenta is green. Let's assume, just for the hell of it, that you are using your acetate color printing (CP) filters as viewing filters. This being the case, you won't have any green viewing filter, but instead, you will have two equally dense filters that will yield the working equivalent of a green filter. Let's, therefore, take a .20Y and a .20C filter and hold them above our magentaish print to see whether they are able to correct the problem. Doing so would look like this:



Since this is my example, I've decided that the .20G filter equivalent you've made is just not strong enough to get rid of the light ray's magenta cast entirely with the light ray making only one pass through the viewing filter. But, I'm not really a cruel person, so I'll show you how to use that same .20G equivalent filter to correct the print fully. Just lay it down on the print surface so that the little light ray has to make two passes through it. That way the light ray loses some red and some blue on its way into the print and some more on its way out. You double the effectiveness of the viewing filter by placing it flat down on the print as shown below:



Now you know everything you need to about the mechanics of how viewing filters are used to evaluate prints, but you haven't got the foggiest idea of what to do with the information because I haven't as yet discussed printing filter packs. This then, would seem like a logical place to start; but before I can, I will have to leave the subject of viewing filters momentarily to describe how printing filters operate. Once I've gotten that chore out of the way, I can tie the two subjects together and explain how you can use viewing filters not only to analyze what is wrong with color prints, but also to produce specific instructions on how to arrive at a new printing filter pack that will eliminate the problems.

How printing filters work

All color printing filters modify the properties of the light used to expose color printing paper. It makes no difference whether your filters are dichroic, acetate (CPs), gelatin (CCs), subtractive (cyan, magenta, and yellow), or additive (red, blue, and green); their purpose is simply to adjust the spectral energy content of the enlarger lamp's output to suit the requirements of the negative or positive you intend to print and the particular sheet of paper you intend to expose.

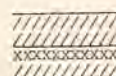
Negative-to-positive filtration

Let's take a look at a typical negative-to-positive printing situation to begin to understand how these pieces of colored plastic or coated glass do their jobs. In order to do so, I am going to use the same sort of simple graphic table presentation that I did when I explained how viewing filters work. The illustration that follows consists of two sections: the upper one representing the color printing filters used in the enlarger; the lower one depicting a portion of the print that should have been a clean gray as a result of that exposure.

Note that I have omitted the IR and UV filters from the illustration. While these filters serve the same purposes as the others, they are never varied during printing, but instead always remain in the enlarger lamp's light path. Since they would always appear the same way in every diagram, and only add to the clutter and confusion, I won't bother to show them in any of the illustrations that follow. To simplify further all the following illustrative filter pack diagrams, I have shown only two filters in the printing filter pack. By representing the pack this way, I don't mean to imply that only two filters (plus the IR and UV filters, of course) can ever be physically present in the pack, but only that it is a lot easier to draw the pack this way.

COLORS CONTROLLED

Exposure	Print
Light	Dye
G	M
B	Y



FILTER
DENSITIES
.50M
.80Y

PRINTING
FILTER
PACK

Sensitive	Dye
To	Color
R	C
G	M
B	Y



PRINTING
PAPER

This drawing illustrates a situation in which a color printing filter pack consisting of .50M and .80Y was used to produce a color print that shows a definite cyan color cast. For the purpose of this example, the print has been made from a color negative and the area under evaluation should have

... if you can't figure out what the problem color in your prints is, before you reach for the viewing filters, don't feel in the least embarrassed. It happens all the time to the best of us.

been a clean middle gray. (The printing filter pack was made up of a .40M + .10M + .40Y + .40Y, but was shown as only two filters for clarity.)

Looking at the bottom section of the illustration, it is easy to see that the print's color-cast problem lies in an excess of cyan dye density. The diagram also shows that the color of light that the problem dye layer is sensitive to during exposure is red. The top section of the diagram tells us that neither of the filters in the pack controls red light. Since having more than two of the subtractive primary colors in the printing filter pack is a well-known no-no (doing so just creates neutral density in the pack and slows down the printing), the only way we can correct the color balance of this print is to increase the dye density of the print's magenta and yellow layers, since, lacking cyan filters in the pack, and working with a pack that already contains two subtractive primaries, we can't reduce its cyan dye layer's density. Let's also say we have determined that the amount of excess dye density in the print's cyan dye layer is .20. So to produce a clean gray, it will be necessary to increase the density of the magenta and

yellow dye layers by .20 to bring all three layers of dye back into balance.

If you check the top section of the diagram, you will see that the magenta filters in the printing filter pack control the enlarger's output of green light, and that the yellow filters control its blue light output. Reference to the bottom section of the diagram shows that the more green light the print gets during exposure, the more magenta dye it will have after processing. Similarly, the more blue light the print gets during exposure, the more yellow dye will be formed after processing. To get more magenta and yellow dye into the print, therefore, we will have to provide the print with more green and blue light during exposure. To get more green and blue light out of the enlarger, we will have to remove magenta and yellow filters from the printing filter pack. If we want to increase the yellow and magenta dye density in the print by .20, we have to remove .20Y and .20M from the printing filter pack. If we do so, our new printing filter pack will .30M + .60Y. That's all there is to it. The new pack and the resulting print will look like the following:

COLORS CONTROLLED

Exposure	Print		FILTER		
Light	Dye		DENSITIES		
G	M	////	.30M	PRINTING	
B	Y	////	.60Y	FILTER	

Sensitive	Dye				
To	Color				
R	C	XXXXXXXXXX		PRINTING	
G	M	XXXXXXXXXX			PAPER
B	Y	XXXXXXXXXX			

GENERAL PROCEDURES FOR FILTER PACK ADJUSTMENTS IN NEGATIVE-TO-POSITIVE PRINTING

If the print is too ...	Increase the printing paper's exposure to ...	By removing these filters from the pack	Or decrease the printing paper's exposure to ...	By adding these filters to the pack
Red	Red	Cyan	Green & Blue	Magenta & Yellow
Green	Green	Magenta	Red & Blue	Cyan & Yellow
Blue	Blue	Yellow	Red & Green	Cyan & Magenta
Cyan	Green & Blue	Magenta & Yellow	Red	Cyan
Magenta	Red & Blue	Cyan & Yellow	Green	Magenta
Yellow	Red & Green	Cyan & Magenta	Blue	Yellow

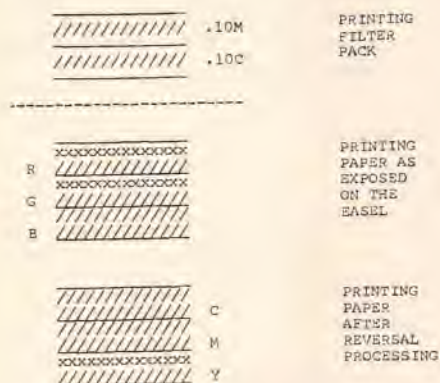
GENERAL PROCEDURES FOR FILTER PACK ADJUSTMENTS IN POSITIVE-TO-POSITIVE PRINTING

If the print is too ...	Increase the printing paper's exposure to ...	By removing these filters from the pack	Or decrease the printing paper's exposure to ...	By adding these filters to the pack
Red	Green & Blue	Magenta & Yellow	Red	Cyan
Green	Red & Blue	Cyan & Yellow	Green	Magenta
Blue	Green & Red	Magenta & Cyan	Blue	Yellow
Cyan	Red	Cyan	Green & Blue	Magenta & Yellow
Magenta	Green	Magenta	Red & Blue	Cyan & Yellow
Yellow	Blue	Yellow	Green & Red	Magenta & Cyan

Positive-to-positive filtration

The effects of varying the printing filter pack in reversal printing are somewhat harder to illustrate than they are in the negative-to-positive process. To show these effects in reversal printing, I will have to represent the printing paper at two stages: one showing the effects of exposure on the three emulsion layers; the second illustrating the dye formed in those layers after all reversal processing has been completed and the print has been dried and is ready to be viewed.

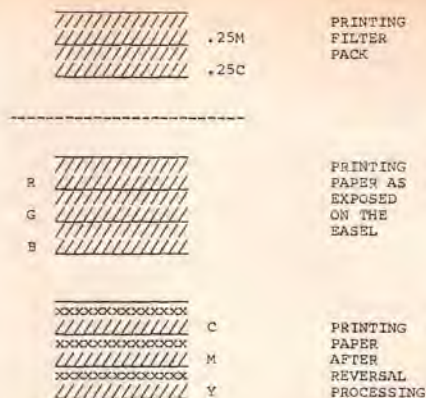
Let's look at a situation in which a reversal print is made with a .10M + .10C printing filter pack and a section of the print that should appear as a clean gray shows a definite yellow color cast. This situation can be depicted as follows:



Hopefully, the rather cluttered diagram above will show that while the red- and green-sensitive layers of the paper's emulsion got more heavily exposed than the blue-sensitive layer did, the result, after reversal processing, is a print that has more dye in the yellow dye layer than in either the magenta or the cyan layers. Always bear in mind that the name of this game is *reversal*.

While the illustration is a bit more complex than the negative-to-positive table, the solution to the problem of how to adjust this printing filter pack to provide a print showing a balanced gray is actually quite simple.

Let's say that we determine that the excess of yellow dye calls for a .15 density change to the filter pack (I'll explain how that sort of determination is reached in the following section). If we had yellow filters in the pack, the easiest way to straighten the print's color balance out would be simply to remove them. Doing so would allow more blue light to hit the paper so that during reversal processing, less yellow dye would be formed. However, since there are no yellow filters in the pack, the alternative solution is to increase the magenta and cyan filtration by equal amounts, cutting down on the red and green light in the printing exposure and, during reversal processing, causing more dye to form in the cyan and magenta layers. The corrected printing situation is depicted in the following drawing (note that I show only two filters in the printing filter pack, for the sake of clarity; however, if CP filters were being used, the typical make-up of the new filter pack would be: .20M + .05M + .20Y + .05Y).



By now I'm sure you have noted that I omitted the IR and UV cutoff filters from my illustrations. I did so for the sake of simplifying the drawing and because these filters are not changed during printing. They simply remain in the enlarger at all times.

One reason to be of good cheer in the face of all of these confusing diagrams is that with reversal color printing, essentially, what you see is what you get. If the print has too much yellow in it, just change the printing filters to make the image projected on the easel look less yellow, and you will be O.K. If you think about it, that is just what I did in the preceding example. I added magenta and cyan filtration. Cyan and magenta yield blue. Blue is yellow's complementary. Adding blue made the projected image look less yellow.

Of course, the same prohibition on having all three subtractive primaries in the filter pack at one time applies to reversal printing just as it does to negative-to-positive printing, and for exactly the same reason. Having all three subtractive primaries in the pack at the same time simply produces neutral density and requires longer exposure times. The exposure times needed for positive-to-positive prints are long enough without this added grief.

Filter pack corrections

The way you use your viewing filters to determine the amount of printing filter pack filtration changes necessary to bring any given print into perfect color balance will, to a very large extent, depend on the type of viewing filters you use. However, some general rules apply to all of the several types, so we'll look at those first.

When you place a viewing filter between your eye and the print being checked, and the filter allows you to view the print without seeing a problem color-cast, you are part way to knowing how to adjust your printing filter pack, but there is still a lot more you will need to know before you can open the enlarger's filter drawer and change any of the filters inside for others (or twist the dials to regulate your dichroic filtration). The first thing you must realize is that the color of the viewing filter you are looking through is the complementary of the one that is causing you grief: a blue viewing filter will make a too-yellow print look as though it is in color balance; a magenta viewing filter will help a too-green print, etc.

The next thing you will need to know is whether you are able to make the needed correction with the filter you are using, or if you can only come close. For instance, you may place a .10 cyan filter between your eye and a print that has a red color-cast, only to find that the filter does not provide enough correction (the print still looks a little too red) when the viewing filter is held in a position where the viewing light makes only a single pass through it on its way to your eye. But

Having all three subtractive primaries in the pack at the same time simply produces neutral density and requires longer exposure times. The exposure times needed for positive-to-positive prints are long enough without this added grief.

you may also find that the same .10 cyan filter provides too much correction (the print now looks a little bit too cyan) when it is placed flat down on the print so that the viewing light has to make two passes through it on its way to your eye. Not to worry! There is an easy way out of such peculiar situations.

First, however, let's see what you would have learned if the .10 cyan filter held away from the print—so that the viewing light made one pass through it on its way to your eye—had caused the print to look properly balanced. First of all, you would know that your print had more dye density in the yellow and magenta dye layers than it did in the cyan layer. Knowing that, you would realize that the reason the print lacked sufficient cyan dye was that it was getting an insufficient amount of red light during the printing exposure, and that this could be remedied most simply by removing cyan filtration from the enlarger's printing filter pack to allow more red light to get to the paper. Let's assume that you made the print from a color negative, with a .20C + .60Y printing filter pack. What change would you make to the pack to correct your print based on your use of the viewing filter? If you said remove .10 cyan from the pack, you blew it. The correct answer is that you would remove .05 cyan from the pack. The reason for this strange state of affairs is as follows: The density of cyan dye needed to correct the too-red appearance of the print is .10, *when the viewing light makes only a single pass through the viewing filter*, but you will recall that light has to make *two passes* through each dye layer of a color print—one on its way into the print and one on its way back out—before it reaches your eye. This being the case, a dye density change of only .05 is called for, *in the cyan-dye layer of the print*, in order to provide the same effect as is shown by a .10 cyan viewing filter external to the print and in a position where the viewing light makes only a single pass through it.

The proper way to use viewing filters to correct printing filter packs, in *negative-to-positive* printing, is as follows:

- If the viewing filter overcorrects when held away from the print so that the viewing light makes one pass through it, use a printing filter pack correction equal to one-fourth the density of the viewing filter.
- If the viewing filter is held away from the print in a position in which the viewing light makes one pass through it, and it corrects the print properly, use a printing filter pack correction equal to one-half the density of the viewing filter.
- If the viewing filter undercorrects when it is held away from the print with the viewing light making a single pass through it, but overcorrects when it is placed flat down on the print so that the viewing light makes two passes through it, use three-fourths the density of the viewing filter for your *printing filter pack correction*.
- If the viewing filter provides the proper correction when

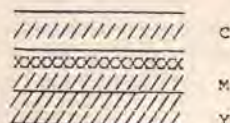
placed flat down on the print with the viewing light making two passes through it, use the full value of the viewing filter's density as the correction to the printing filter pack.

- If the viewing filter undercorrects when placed flat down on the print so that the viewing light makes two passes through it, use one-and-one-half times the value of the viewing filter's density as the correction to apply to your printing filter pack.

For *positive-to-positive* printing, double all of the suggested correction values offered above. For instance: if the viewing filter used provides proper correction when held away from a reversal print, so that the viewing light makes only one pass through the viewing filter, use the full value of the viewing filter's density as the correction to be applied to your printing filter pack (rather than half the viewing filter's density as is proper for negative-to-positive printing). The reason that this peculiar doubling is called for in reversal printing is implicit in the name of the process. The exposure made on the easel is, quite literally, reversed during the processing of the print. This reversal effectively brings the *final* amount of dye-density change, in the processed and dried print, right back into line with the general rules offered for negative-to-positive printing.

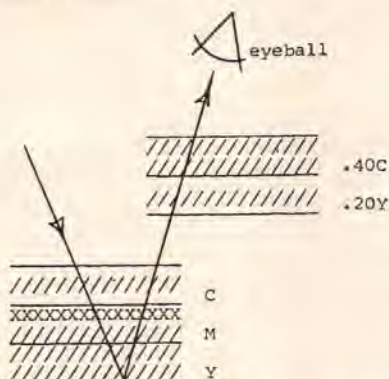
All of the examples I have used to illustrate print color imbalance problems and the use of viewing filters have been based on an examination of a portion of the print known to contain an image of a gray object. I have done this, as previously explained, because gray is the best possible color to deal with when printing, since to render it cleanly the paper must have equal dye density in all three dye layers. While I strongly recommend that you do use gray as your evaluating color wherever possible, it obviously won't be possible to do so in all cases. Where a gray area of the print is not available for evaluation with viewing filters, you will simply have to do the best you can with some color in the print that you can remember accurately (good luck!) or, better yet, one that you can physically compare to a sample of the original. If you do have to go this route, or, worse yet, you have to evaluate a print on flesh tones (whatever they are), try to avoid using the viewing filters to check highlight or shadow areas. Wherever possible, stick to checking the middle tones and try to apply common sense.

Once you have developed a degree of skill using a single color of viewing filter, you will begin to see that not all color-cast situations lend themselves to a simple solution with a single complementary color. Once it becomes apparent to you that a single color is able to remove most, but not all, of the problem color cast from a print, that is the time to begin stacking different colors together. As an example, let's look at a portion of a print that should be gray but instead has a peculiar, somewhat reddish/magentaish-gray look. Such a print can be represented as follows:

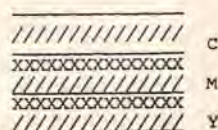


It would look better through a strong cyan filter, but through such a filter, the print's appearance would change to bluish-gray. The obvious solution, then, would be to stack a weak yellow filter over the cyan one. For the sake of example, let's assume that the print was made from a negative with a .60M + 1.25Y printing filter pack, and that the viewing filters found to bring the portion of the print under examination back into color balance were a .40C and a .20Y held away from the

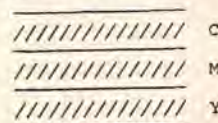
print so that the viewing light made only one pass through the filters, as is shown below:



The most obvious change to the printing filter pack would be to remove half of each of the viewing filter's values from the printing filter pack. That would be easy, if only we had some cyan filters in the pack to remove, but, alas, we don't. This being the case, the solution gets a bit trickier. First remove the .10Y from the pack to bring the magenta and yellow layers into balance; resulting print will look like this:



Since you can't boost the cyan dye layer's density, you will have to add .20 density to both the magenta and the yellow components of the printing filter pack. This will weaken both these dye layers in the print equally, and bring them into balance with the cyan layer. The new printing filter pack will be .80M + 1.35Y, and the resulting print will look like this:



All you have to do is think a bit about what you are doing and draw a few little sketches like those above, and you'll be able to solve any off-color-print problem with relative ease.

Using a ring-around

A ring-around is not the sort of color printing tool that most workers will use after they have gained a bit of experience. But until then, ring-arounds can sometimes be useful. Two ring-arounds appeared in the last (Winter 1977) issue of 35-mm Photography, on pages 65 and 66. One shows 25 prints made from a standard Kodak negative. Eighteen of these prints illustrate different printing filter pack color imbalance problems. Another six of the prints offer examples of incorrect print density. All of these prints are arranged around one central print that shows both the correct color balance and the proper print density.

The other ring-around contains the same number of prints showing the same types of problems, but each of the prints used to make it was printed directly from a standard Kodak transparency using reversal processing.

Both the Negative-To-Positive ring-around on page 65 and the Positive-To-Positive ring-around on page 66 of the Winter 1977 edition are arranged to show properly color-balanced

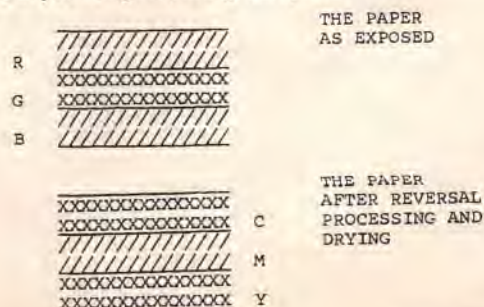
prints, with increasing degrees of over- and underexposure, in a vertical column above and below the central "perfect" (the quotation marks are there because only Allah is perfect) print. Prints showing the various color imbalances are arranged like six spokes of a wheel, radiating out from the "perfect" print at the hub. The three spokes showing prints with too much of the additive primary colors appear on the left of the hub and the three spokes showing prints with too much of the subtractive primary colors are to the right of the hub. The spokes directly opposite one another show complementary color problems.

It may be of interest to note that I very carefully made each of the prints that went into these two ring-arounds, with a diffusion-type enlarger using dichroic printing filtration, by deliberately dialing exactly the amount of color error indicated into the printing filter pack. However, if you elect to compare your off-color prints against these ring-arounds, don't expect to find a high level of color correspondence between them and the images you see on the printed page. The many complicated processes necessary to turn a color print into an inked printing-press reproduction have rendered some very definite changes in both the color and the density of the images. About all you can hope to get is an *approximate* idea of the nature of the color imbalance you are trying to evaluate. Viewing filters are a far more accurate tool for color print evaluation and correction.

The proper method to use when evaluating a print with a ring-around is to compare it first to the images in the vertical column to insure that your print's density is within about one-half stop of the correct one, or is approximately the density you want to have in the final print. If your density is further off than this, it will be necessary to correct it, with more or less printing exposure, as required, before bothering to check the print for color balance. This is so because the density correction itself will cause some color shifting in the print.

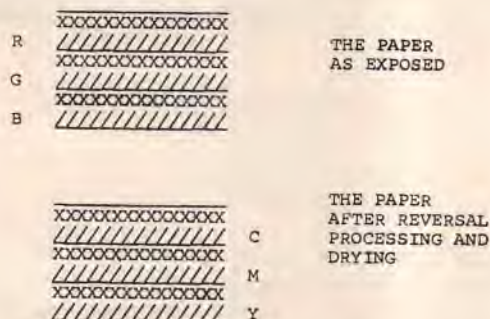
When you have the print density where you want it, the print can then be compared with the various awful examples of color imbalances shown in the ring-around. If the reproduction in your magazine isn't too far off, you will probably be able to find that one or two of the images on one of the six spokes will show something that looks, at least approximately, like the peculiar color cast you want to get rid of in your print. Once you get this far, you have sufficient information to correct your printing filter pack.

Let's say that you made a reversal print that seemed to be about right in density, but had an overall greenish appearance that came fairly close to matching the bilious look of the .40 too-green example in the Positive-To-Positive ring-around. Let's go even further and specify that you made the print with a .20C + .15Y printing filter pack. You know all you need to adjust the filter pack, but you may have to think a bit about just how you are going to be able to do it. The situation looks like this in your original, too-green print:



Fortunately, Kodak has provided an excellent, simple, and quick way to determine needed exposure changes, which automatically accounts for all of the color printing variables except density.

It would be easy to correct this situation if there was magenta in the original printing filter pack, or no more than one other subtractive primary in it, but unfortunately this is not the case. Therefore, the first step in correcting the pack is to take the maximum *equal* amount of *both* yellow and cyan from the pack in order to reduce one to zero. You can get only .15 density out of each of the pack components (increasing the print's exposure equally to red and blue accordingly), but the correction called for is .40, not .15. That means that you must still somehow reduce the print's greenish cast by .25 density. That will now be simple because by removing .15 density from both components of the original filter pack, you have reduced the pack to a single component, .05C. Now all you need to do is add .25M to that and your printing filter pack will yield a print that is .40 less green than the one you liked so little. The print you make with the corrected .05C + .25M pack can be represented like this:



Understanding exposure compensation

Every time you decide to change the density, the color balance, or the magnification of an image you have already printed, you will also, almost invariably, have to make some change in your original printing exposure. Just for the sake of definition, printing exposure is the product of the overall brightness (intensity) of the image projected by your enlarger (onto the paper on the easel), multiplied by the amount of time during which the projection takes place.

Print density

At this point in these installments, I shouldn't have to go into the need for, or reasons behind, changing printing exposure to vary print density. But, just for the sake of completeness, I will mention here that when printing from negatives, print density is directly proportional to print exposure (if your print is too light, more exposure will provide more print density), while when printing from transparencies, *just the opposite is true*. The density of a reversal print is inversely proportional to the amount of exposure it receives (if

your print is too dark, more exposure will make it lighter). If this information comes as a shock to anyone, I strongly recommend that you go back to installment II (Winter 1977) and review both processes.

Magnification

To most printers, the reason for varying printing exposure with magnification is quite obvious. The light available for exposure is determined, essentially, by the enlarger's lens opening and by the enlarger lamp's output. For any given lens opening, the same amount of available light will have to cover more area as the enlarger head is raised, and less area as it is lowered. This is easily seen in the darkroom. As you raise your enlarger's head, keeping the lens at a constant aperture, the image projected on the easel or baseboard will be seen to grow dimmer and dimmer. The change in image brightness is directly proportional to the ratio of the original projected area to that of the new projected area.

For example, if your enlarger is set for 8x and you have a 35-mm negative carrier in the machine, the image area projected will be approximately 96 square inches (8x12). If you then raise the enlarger head to get an 11x magnification, the area illuminated by the enlarger lamp is about twice what it was at 8x ($11 \times 16.5 = 181.5$), and the image will be about half as bright as it was when the head was at the lower setting. It is, of course, quite simple to restore the original brightness to the projected 11x image, by simply opening the enlarger lens up one stop, thus doubling the area of the lens opening through which the enlarger lamp's light output may pass. But if your enlarger lens is wide open at 8x, you simply won't be able to get the same image brightness at 11x.

Reciprocity

Fortunately, printing paper responds not only to the brightness level (intensity) of the projected image, but also to the total quantity of light energy that it receives. To put it a bit more simply, for the most part, printing paper doesn't care very much whether it gets a lot of light for a little time or a little light for a lot of time. In the example we just looked at, an enlarger with its lens wide open at 8x had its head raised to 11x, causing the image it was projecting to dim by half. Since the lens couldn't be opened any farther, we couldn't do anything to restore the projected image's brightness. But, had we wanted to make an exposure at 11x, we wouldn't really have had to worry about the brightness of the projected image, as we could have gotten the amount of light energy the paper needed to yield an image at approximately the same density as the one made at 8x by doubling the amount of time the dimmer image was projected on the paper.

Please note that I said that the paper is *for the most part* indifferent to how it gets its exposure—at high intensity for a short duration or at low intensity for a longer time. Actually, the paper *does* care, but not to a very great extent. The way the paper acts, in this regard, is called its reciprocity failure characteristics. All printing papers, black-and-white or color, exhibit certain reciprocity failure characteristics, which careful printers always take into account when it is necessary to change projected image size, lens opening, print density, etc.

To a considerable extent, the printing paper's overall reciprocity failure characteristics are not too great a consideration. As an example, when doubling an image area from 5x to 7x, at a constant lens opening, only about 5% more exposure is needed than a simple doubling of the original exposure time would indicate. This small difference will hardly be noticed in the print. But, if you make a 12.3x

print (six times the original print's area) at the same lens opening, the exposure difference called for to compensate for reciprocity failure will be more than 35% greater than that found by simply multiplying the original exposure time by six.

The only simple way I know of to determine reciprocity-failure exposure-time compensation is to use the Kodak Color Printing Computer. This little first-cousin to a circular slide rule is an integral part of each Kodak *Color Dataguide*.

Another type of reciprocity failure, which cannot be compensated for, is often encountered when gross density changes are deliberately made in a print. In this case, the problem is caused by unequal reciprocity failure characteristics in each of the three emulsion layers. Think about the nasty implications of that awful situation for a few moments and if they don't make you sick, you will soon realize why I have stressed the importance of *first* correcting your color prints for density; only *after* you have the print's density where you want it, should you go on to evaluate and correct the print for color balance.

Printing filtration changes

The reason that changes in the color printing filter pack may require exposure compensation is somewhat less obvious than the ones I've discussed so far. The villain here is reflection, and it only applies to CP or CC type filters. Each such filter has two surfaces, each of which reflects part of the enlarger lamp's white-light output, which is trying to pass through them, right back up to the lamp house. Enlargers that use dichroic filters do not suffer much from this reflection problem as, most often, only a portion of the dichroic filters are ever introduced into the light path at any given time.

If you evaluate your prints layer-by-layer in the manner I've described, exposure compensation for changes in the printing filter pack are, most often, quite small. If you stick to the simple approach to printing offered in the previous installment, these exposure compensations can get to be rather large. But, if you understand that you can reduce a print's color cast by lowering the dye density in a single dye layer without affecting the two adjacent layers, then you need never bother to make more than a 10% correction to exposure for any single CC or CP filter added or removed from a printing filter pack.

Exposure compensation requirements

Among the four categories of print variables requiring exposure compensation—density, magnification, reciprocity failure, filtration—only magnification can be easily handled arithmetically. And even then, plugging the numbers into the simple formula (see page 115, Winter 1977) and running through the arithmetic necessary to determine the amount of exposure change required to compensate for changes in the projected image's size is really not the most useful procedure available to you, because the answer you get won't take reciprocity failure fully into account.

Fortunately, Kodak has provided an excellent, simple, and quick way to determine needed exposure changes, which automatically accounts for all of the color printing variables except density. Since print density is largely a matter of taste, it is, perhaps, just as well that they skipped trying to accommodate that one. The device they came up with to do all this is a simple circular-slide-rule type of calculator, which they call a *Color Printing Computer*. One is bound right into every copy of Kodak's *Color Dataguide*. The device consists of four concentric circular scales, the two outermost of which

are fixed and the two innermost of which can be rotated relative to each other and relative to the fixed scales. Each of the scales (or dials) is colored differently from those adjacent to it, for ease of identification in use. The outermost magnification scale is bright yellow and indicates values of image magnification ranging from 1x (a contact print) to 25x. The next fixed exposure scale is magenta in color and it offers printing exposure times in seconds, from 2 through 500 seconds. The outermost moving density scale is cyan in color and offers two types of data. Most of this scale is taken up with numerical information concerning densitometer readings taken through a red filter. This data is, for our purposes here, of no value whatsoever. However, there is one small portion of this scale that offers an index arrow and offsets, from -2 through +2, to be applied for additions to or removals from the printing filter pack. This is the portion of the density dial we will use. (The other numerical density data on this cyan-colored scale can also be used with a table of computer numbers provided by Kodak for individual CP or CC printing filters, but this method of use is really not compatible with an analysis of print problems on a dye-layer-by-dye-layer basis.) Finally, the innermost dial is yellow, movable, and offers f-stops ranging from f/4 to f/22. The description above probably makes the device sound awesome, but in actuality it is really a pussycat to work with, being not in the slightest bit complicated or clumsy to use.

The best way to illustrate how to operate this incredibly simple device is to offer several examples of its use. Let's take a look at a portion of a negative-to-positive print that we know should be middle gray but our eyes perceive as an awful yellowish/greenish-gray mess (a color known as "pewk" among long-time color printers). Let's also say that the overall density of this awful-looking print seems to be about right. The dye layers of our terrible, pewk-colored print would look like this:



The viewing filters needed to make this awful color look gray could either be blue and red or magenta and cyan. Let's say that we find that a .40 blue filter combined with a .20 red filter held away from the print so that the viewing illumination makes only one pass through the filters makes the print look gray. And, let's further specify that the original printing conditions used to create this mess were a .05C + .95Y printing filter (CP acetate) pack, an f/5.6 lens opening, a 16-second exposure time, and an image magnification of 7.5x.

Since we decided earlier that the print density looks O.K., the only thing we will have to do is to lower the dye densities in the yellow and the cyan dye layers. Fortunately, both the colors needed to do this are in the printing filter pack. To correct the pack, in accordance with our findings on the viewing filter, we must add .20Y and .10C to bring the new pack to .15C + 1.05Y. Each of these additions is made with a single filter. Now, let's see how the Kodak Color Printing Computer is used to find the new exposure time required to compensate for the addition of these two CP filters. Doing that is simplicity itself. Just place the arrow on the cyan-colored density scale next to the original printing exposure time (16 seconds) on the magenta-colored exposure scale and read the new printing exposure time on

I am not a fan of elaborate instrumentation in the dark-room, but I am enthusiastic about using simple darkroom techniques that save money, time, and effort. Those are just some of the reasons why I make calibrated color contact sheets.

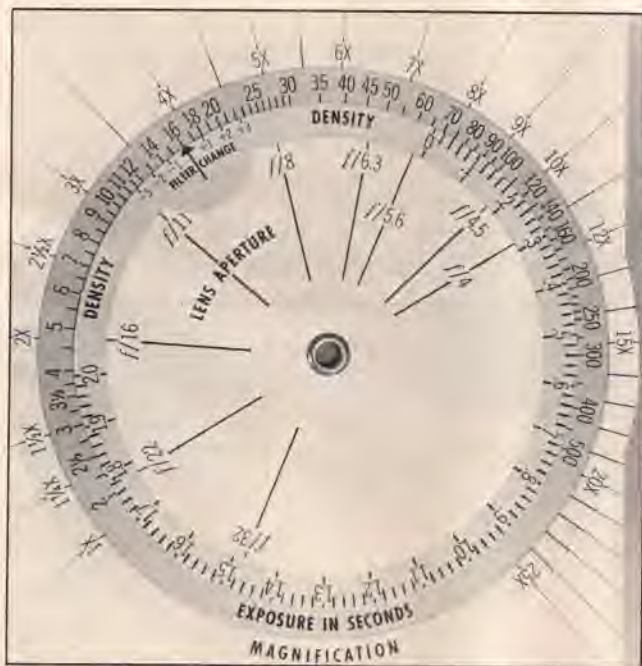
the exposure scale opposite the +2 mark (for the two CP filters added to the pack) on the density scale. It turns out to be 20 seconds. Had you been using dichroic filters, rather than CPs, it is very likely that no exposure time correction would have been necessary. It would be equally simple to use this wonderful device to determine the proper exposure time for the color-corrected print made at a new magnification—let's say 12x—and a wider lens opening (to keep the exposure time down at this high magnification) of f/4.

To enter all of these corrections into the computer at the same time it is first necessary to "initialize" the dial settings. To do this you simply set all of the dials to represent the conditions used to make the original print. First set the arrow on the cyan-colored density scale so that it points to the 16-second mark on the magenta-colored exposure scale. Then hold the density scale so that it can't move, relative to the exposure scale, and rotate the innermost, moving, yellow-colored, lens aperture scale so that the original lens-aperture setting used (f/5.6) lines up with the original magnification setting (7.5x) on the outermost, fixed, yellow-colored magnification scale. All of that should take you

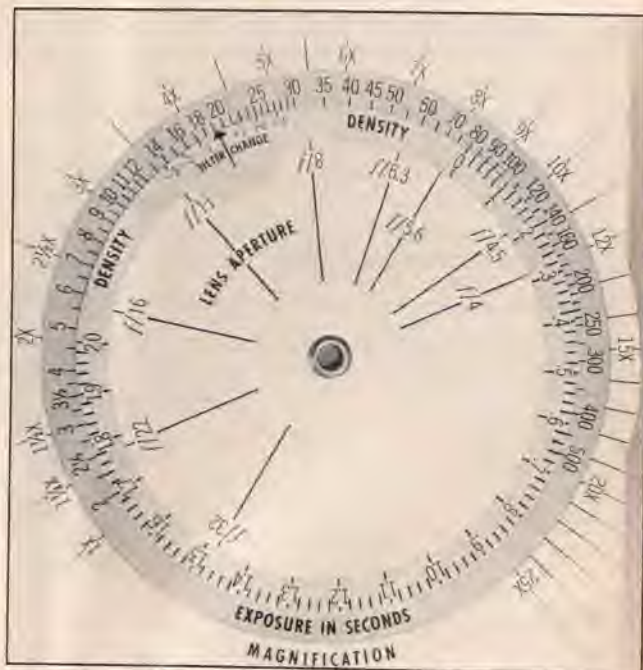
about 30 seconds to do if you are slow. Now you have initialized the Color Printing Computer. To determine the exposure time necessary to compensate for the new printing conditions, simply lift the cyan-colored density dial just enough to get your forefinger under it, and hold it and the innermost yellow-colored lens-aperture dial between your thumb and forefinger, so that neither dial can move relative to the other. Now rotate both these dials together until the f/4 indication on the lens aperture dial lines up with the 12x indication on the magnification scale. Now you read the new printing exposure time from the marking on the magenta-colored exposure dial that lines up with the number of filters changed (+2) on the cyan-colored density dial. The new time indicated is 24 seconds for a 12x print made through an f/4 lens opening and a .15C + 1.05Y filter pack.

In this case, had your enlarger been equipped with dichroic filters, rather than the CP acetate type, you would most likely find your correct new exposure time opposite the density scale's index arrow rather than opposite that scale's +2 offset. I'm sorry to have to be so vague as to use terms such as "most likely," but different manufacturer's dichroic filters do tend to behave differently. In general, when using dichroic filtration, you can, to a great extent, simply ignore exposure corrections for filter density changes alone. However, if you find that doing so, particularly when making gross printing filter changes, does result in significant print density changes, you may do well to experiment with using about one-third to one-half the exposure correction you would if you were using acetate filters rather than dichroics. You should begin to get a good solid feeling for the amount of correction you will need after you've made a few test prints of your standard negative.

If you don't have one of Kodak's marvelous little devices in front of you as you are reading this, you will probably find it hard to believe that the entire procedure described above can easily be gone through in about 20 seconds once you become familiar with the unit. As an added bonus, the exposure time read-out offered by the device is automatically



Initialize the Kodak Color Printing Computer by setting the Filter Change arrow to the original 16-second printing time and the original enlarger lens opening (f/5.6) to a magnification of 7.5x. If two printing filters are added, read the new exposure time opposite the +2 Filter Change mark as 20 sec.



To determine the new printing exposure time at f/4 and 12x, set the f/4 line against the 12x magnification line, making sure that the Density and Lens Aperture scales move together. The new time is read opposite the +2 Filter Change mark as 24 seconds.

The biggest advantage gained from making prints directly from slides is that you work with positive images to begin with. All you need to know about the quality of those images is right there in front of you.

Making calibrated contact sheets

The procedure for making a calibrated color contact sheet is quite simple. All you will need, in addition to your normal color printing hardware and software, is a contact frame (or a proof printer or a heavy piece of glass or plastic, etc.); I assume, of course, that you took my excellent advice, offered earlier in this series, and already have obtained or made a *standard negative*.

The first thing you will have to do is make a perfect print of your standard 35-mm negative at about 9x magnification (or at whatever magnification is appropriate to your film format and chosen size of contact sheet). And when I say perfect, I mean perfect—perfect density, perfect color balance, perfect (and consistent and repeatable) processing. Once you have done this—and as you know it may take a fair number of test prints to do—leave your enlarger completely alone, except for taking the precaution to lock the head and lens stage if such locks are provided on your machine, and note the head height on the enlarger's logging scale if it is so equipped. Make a written record of the exact filter pack, lens opening, and exposure time used to make your perfect print, and record the paper and chemistry types and the number of the emulsion batch of the paper. It will be best to keep a data sheet (see example) on which all of this information can be recorded as each trial calibration print is made. It will also be an excellent idea to mark all of this data right on the paper box, or if you keep your color printing paper in a paper safe, label the safe's exterior with the data. Retain the calibration print and mark all of its pertinent printing data on the back of the print.

With these preliminary steps out of the way, you can proceed to make calibrated color contact sheets. First, simply place your previously unprinted negatives, in strips of six if you processed them yourself, or strips of four if you had them processed for you by Kodak or another commercial firm, emulsion side up on the glass or plastic portion of your contact frame or proof printer. Once you have all of your negatives in place, put your standard negative right along with them, with its emulsion also away from the glass. Now, under a No. 13 safelight (or in total darkness, if you are working with reversal materials), load a sheet of paper, from the same emulsion batch you just obtained the calibration data for, with its emulsion facing the film's emulsion, and expose it through the glass and through the empty negative carrier, using the same head height, lens opening, focus, filter pack, and exposure time you did for the 9x calibration print. When the exposure has been made, process the sheet of paper exactly the same way you did those you used to get the calibration data. *Dry the resulting contact print and check the 1x image of your standard negative against your 9x calibration print of*

that same negative to insure that both are of equal density and that both have the same color balance. If they match, you've made a successful calibrated color contact sheet. If they don't match, you blew it somewhere along the way. Try again until you get the hang of it, or isolate the problem, such as old chemicals, old paper, incorrect (not the same as the calibration data) pack, exposure, etc. You don't have to go through the making of a calibration print each time you want to make a calibrated contact sheet, as long as you have fresh paper available from the same emulsion batch you used to make your original calibration print. All you will have to do to make additional calibrated contact sheets, at any time, is to re-establish the enlarger's calibrated head height. Focus the projected image of the edge of the empty carrier, re-establish the calibrated printing filter pack, set the enlarger lens for the same opening, and set the enlarger timer for the same exposure as was used to make the original calibration print. You won't be able to forget this data because, if you followed my instructions, you not only filed your data sheet away but you also wrote the data needed on the paper box or safe and on the back of your calibration print.

You can go on using this same data to make additional calibrated contact sheets for as long as your standard negative and your supply of printing paper from the same emulsion batch last. You can expect your standard negative to begin to fade in about two years. However, you should run out of paper long before that. Every time you change standard negatives or purchase a new supply of paper, you will have to go through the same procedure for making a calibrated print again.

How to use the contact sheet

As mentioned earlier, the first thing you need to determine about any calibrated color contact sheet is whether the image of your standard negative is correctly rendered. Assuming it is, you can proceed to use a loupe on each of the individual images on the sheet to determine which of them you find pleasing, technically and aesthetically. Don't concern yourself if some, or even all, of the images are obviously off-color, or even if they are over- or underexposed. The wonderful thing about color printing is that you can correct many of the mistakes you make with your camera through your efforts in the darkroom. Only after you determine which of the images are worth the effort and expense of printing (two or three of 36 frames is not an unreasonable number) do you begin to consider what you will have to do to print the selected frames properly.

The first factor to consider is the density of the selected images, judged against the density of your standard negative's image. After you have a bit of color printing experience, you will be able to tell with a fair degree of accuracy, just by looking at the contacted frame, to what degree the frame is over- or underexposed. It is important to bear in mind here that the reason you have gone to all of the trouble of making this a *calibrated* contact sheet as opposed to a simple contact sheet, is to allow you to make such judgments simply and with a perfect assurance that the basis of your judgment is solid. The perfect image of your standard negative, on each calibrated contact sheet, is your assurance that the sheet has been properly exposed and processed to yield a perfect print of a perfect negative. If the contacted frames on your sheet are less than perfect in their density, you can blame it on your poor performance with your camera (or on your camera's poor performance) or on the film processor's poor performance with your film. You will know it

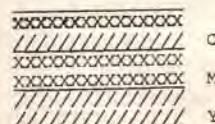
wasn't due to your poor performance in the darkroom, because that little perfect image of your standard negative will tell you so.

While the density of the several images you may want to print may easily be attributable to your abilities with your camera, or your lab's ability to process your film, the color balance of the several images on your calibrated contact sheet most likely won't have anything to do with either of them. If the type of film you have contact-printed is the same type as the film on which your standard negative was made, and both the standard negative and the images you want to print were made under average daylight conditions or by electronic flash illumination, chances are that the color balance of the frames being examined will be quite close to that of the image of your standard negative. However, if you use a standard negative on, let's say, Vericolor II S and you shoot Kodacolor II, you will most likely see a color balance difference between such frames and the image of your standard negative. Of course, if you shot the frames you are checking under tungsten, fluorescent, or candlelight, or you made them outdoors, but very early or very late in the day, you should also expect their color balance to be appreciably different from that of your standard negative's image. That's just fine. Not to worry! Being able to see easily that the images you want to print come up with a color cast when they are printed with your calibration printing conditions is exactly what a calibrated contact sheet is all about. Just use your viewing filters to determine what the particular color-cast problem with each of the frames under consideration may be. Using this information and your estimate of the proper density of any given frame, you should be able to plug this data right into your Color Printing Computer and come up with a commercially acceptable print of each frame on your first attempt at printing it. That is about as good, or perhaps a lot better, than even the best electronic color analyzers can do.

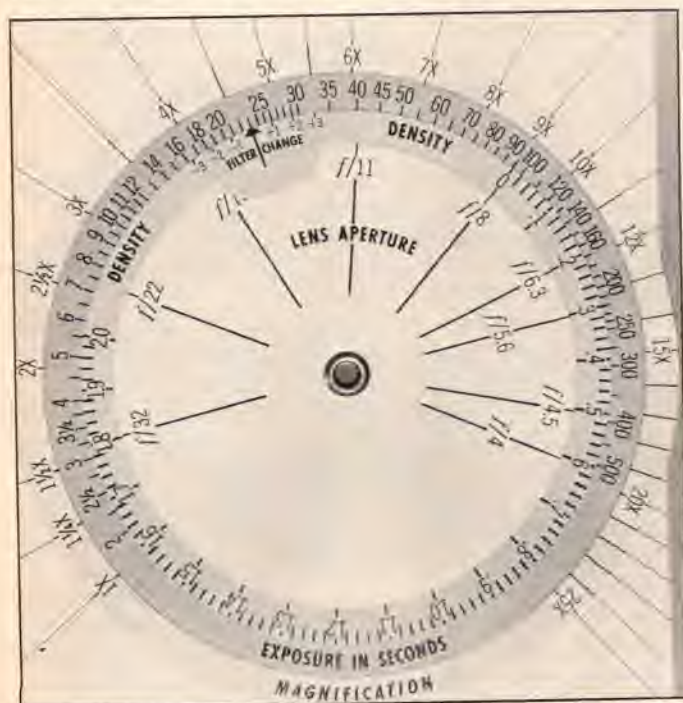
And electronic analyzers require you to go through the exact same calibration procedure that calibrated color contact sheets do, so they have no advantage there, either.

Here's an example. Assume that you have made a perfect calibration print, with your standard negative, using the following printing conditions: filter pack = .80M + 1.25Y; lens opening = f/8; exposure time = 27 seconds; number of PC acetate filters in the pack = 5; image magnification = 9x. You have made a calibrated color contact sheet of 36 frames of 35-mm color negative film, plus, of course, your standard negative. After processing the contact sheet, you have dried it and determined that the image of your standard negative was a good match for the perfect calibration print you made when you did the original calibration run on the particular emulsion batch of paper on which you have made this contact sheet and on which you intend to print the frames contacted. You have looked over the 36 unprinted images with a good-quality loupe, and found that, for now, you only want to print frame 14.

You judge that the density of this frame is slightly greater, about 1/4-stop, than that of the standard negative's frame. Frame 14 also has an odd color cast that looks purplish-blue. You sketch the color cast problem like this:



And you confirm your sketched solution to the imbalance with a green and a yellow viewing filter. You find that the combination of a .40 green and a .20 yellow viewing filters held away from the contact sheet, so that the viewing light makes only one pass through the filters, seems to make frame 14 look a lot better. That combination of viewing filters



Initialize the Kodak Color Printing Computer by setting the Filter Change arrow to 23 seconds. Hold it in place while you set the f/8 mark to line up with the 9x magnification indicator.



To find the new exposure time, lock the Lens Aperture and Density dials together and rotate them both until the f/8 mark lines up with the 5x Magnification indicator. Find the new printing time opposite the +2 Filter Change mark to be 8.4 seconds. You can safely round this off to 8 seconds.

Believe it or not, the whole evaluation procedure can be gone through in about two minutes flat once you get the hang of it.

I know it looks awesome the first time through, but after you've done it once or twice for yourself, you will begin to see how elegantly simple the whole thing really is.

calls for removing .10Y and adding .20M to the printing filter pack, for a new pack consisting of 1.00M + 1.15Y. So far you have all of the data you need to make a 9x color-corrected print of frame 14, except for the printing exposure time modification required by the printing filter pack change. You can find this by using the Kodak Color Printing Computer; but while we're at it, let's make the next print of frame 14 at 5x so that it will be a 5x7.5-inch image centered on an 8x10 sheet. That change of magnification will call for still another exposure change, which the computer will also be glad to determine.

But before you can even initialize the computer, you will have to determine, arithmetically, what the exposure time should have been to give frame 14 about 1/4-stop less density than it got with the original 27-second calibration exposure. Use the "Factors" table, and the handy little electronic pocket calculator you got for Christmas, to find that frame 14 would have looked better if it had gotten about 22.7 seconds of exposure. Round that off to 23 seconds, since your estimate is really only an informed guess and 0.3 second in 23 is really quite insignificant.

Now, set the arrow on the computer's density dial against the 23-second mark on the exposure dial. Hold the density dial so it can't move and set the aperture dial so that the original f/8 lens opening is opposite the 9x line on the magnification dial. You have now initialized the computer.

To find your new exposure data, lock the density and the aperture scales together and rotate them until the aperture scale's f/8 marking lines up with the magnification scale's 5x indicator. Put the computer aside for a moment and think about how many acetate filters you now have in your printing filter pack. You started out with five (two .40Ms, one .80Y, one .40Y, and one .05Y) to make up your original .80M + 1.25Y filter pack. Now your pack is 1.00M + 1.15Y and the way it is made up is with two .40Ms, one .20M, one .80Y, one .20Y, one .10Y, and one .05Y, for a total of seven filters. The net change in the number of filters in the printing filter pack is then two. That being the case, you read your new exposure time for the 5x print from the computer's exposure dial opposite the +2 offset, to find that 8 seconds will do the job.

If, by the way, you had been using a diffusion enlarger with dichroic-type filters in the example we just went through, you wouldn't have bothered to make any compensation for the number of filters added to the pack and you would have read

your new exposure time opposite the density scale's arrow at 6 1/2 seconds.

Filing, retrieving, reprinting images

The calibrated color contact sheet's applications are hardly limited to its use as an accurate and quick means of analyzing the images contained on entire rolls of color film. Contact sheets also provide you with an excellent image filing and storage system, and, best of all, if you will keep just a few records, they will tell you how to reprint any given frame of any given roll of film, long after you have printed it the first time. This is hardly the place to begin to explore negative and positive image filing systems, and I hardly consider myself to be an expert in the field. But I do have a simple system for my color contact sheets and I see no reason why it won't work well for anyone. In essence, all I do is number each contact sheet according to the day it was made (not the day the film was shot, but I see no reason why you couldn't do things that way if you were so inclined) and place each roll's strips of film into a glassine envelope, which carries the same number as the one marked on the contact sheet. If more than one contact sheet is made on a given day, then the last hyphenated digit in that sheet's identifying number will separate it in the files from the others made that day.

Much more important than the filing data is the printing data I also make sure gets noted on the back of each contact sheet. If I have printed frame 14, 8, and 32, I make sure to indicate the full set of printing data for those frames, on the back of the contact sheet, right along with the data used for making the sheet itself. By doing this, I insure that I can reprint these frames in the future with virtually no effort whatsoever.

This special section is the third in our series of articles on the craft of color printing. The first and second installments appeared in the Summer 1976 and Winter 1977 editions respectively. Copies are available for \$2.50 each, postpaid, from Ziff-Davis, Consumer Service Division, 595 Broadway, New York, N.Y. 10012. The Color Printer's Bible will be published, greatly expanded, in book form under the title, The Color Printer's Manual, by Amphoto, Garden City, N.Y. All material, copyright © 1976 by Bob Nadler.

FACTORS FOR ESTIMATING EXPOSURE CHANGES

STOPS OR FRACTIONS OF STOPS TO BE CHANGED	MULTIPLY ORIGINAL EXPOSURE BY
+2 stops	4
+1 1/2	2.83
+1	2
+3/4	1.68
+2/3	1.59
+1/2	1.41
+1/3	1.26
+1/4	1.19
-1/4	0.84
-1/3	0.79
-1/2	0.71
-2/3	0.63
-3/4	0.60
-1	0.50
-1 1/2	0.35
-2	0.25

STREET PHOTOGRAPHY Romanian Style

By TOM MAROTTA

Photography in the industrialized countries has reached a high level of sophistication. Most of the readers of this magazine have access to or the means to purchase motorized cameras, cameras with automatic exposure control, and electronic flash. As a professional photographer in the U.S., I can snap off 36 shots in a matter of minutes, develop my film, and make prints in a few hours. For an assignment, I can shoot the job, print it, and, in most cases, have it in the client's hands within a day.

But all photographers in all countries aren't so fortunate. I spent about three months last year living in Romania and photographing the countryside and its people. The photographic society there asked me to lecture on photography in America, so I had the chance to meet some of Romania's top photographers. Before I visited the country, I thought that everyone who made his or her living as a photographer was well equipped with modern photographic equipment. But in Romania, photo equipment is quite expensive and difficult to get, because the Romanian government produces its own photographic equipment. Polaroid Corporation's products are unavailable in Romania, just as are many films easily purchased in the U.S.

The photo studios do not have the niceties that exist in the U.S. In one, I observed a photographer using Romania's own brand of 8x10, but no electronic flash, just Kelvin photofloods and spots.

But the most unusual setup I saw was in a park. One day while I was walking through one of Bucharest's largest parks, I saw a man photographing a little boy on a wooden horse in front of a lake. I couldn't understand what the man was doing for a long time. He would pose the boy, get behind the box, stick his hands

inside the box through a black sleeve, fiddle around, open the box and take out what appeared to be a print, photograph it, put his hands back in the box, and come out with a print. All this took about 10 minutes.

When his business slowed, I approached him, and, employing my wife, Françoise, as an interpreter (she is French-born with a knowledge of the Romanian language), spoke with him. He said that it was time for him to leave but that he would return the next day and show me the entire process.

We met the following day and he talked with me for about an hour, which, in time, was worth to him about \$30.

The man, whose name turned out to be Ion Corbu, 56, had been photographing in the park for 20 years. The camera was willed to him, and has been his only source of income during that time. He could afford a modern camera, but chooses to keep the tradition of the box camera. With it, his expenses are kept to a minimum. The camera he uses was invented in 1851 by William Henry Fox Talbot, and it allows the photographer to make prints without using negative film. Processing takes place within the apparatus.

About 30 photographers in Bucharest use this camera, but only four work in the park.

He uses a camera made in 1906 in Leipzig, Germany, and a 105-mm Belar lens made in Czechoslovakia. It produces only black-and-white prints.

He operates the camera as follows: He poses the subject, then focuses—by looking through the lens (in the same fashion as we look through the groundglass of a view camera) and either using a pull, a rod with a knob at its end, or a cross, which is attached to the lens mount that he has centered on his subject. The cross was his own invention. To take the picture, he puts his hands through a black sleeve and mounts a piece of photographic paper to the back of the camera, releases the shutter, counting aloud his seconds (his exposure is determined by experience, and varies according to the time of day), then puts his hand through the black

sleeve again to remove the exposed paper from the back of the box and put it in his first tray, located at the front of the camera.

He uses 250 grams of diosulfite of sodium to one liter of water to develop the paper negative (this much solution will produce 1,000 negatives). To check processing progress, he lifts a lid on top of the camera and looks through a dark red piece of glass. When he has developed the paper negative to his satisfaction, he puts it into a second fix tray for about 5 minutes.

He then removes the negative from the box and puts it into a bucket of water next to his tripod, letting it soak for about 3 minutes.

To make his positive, he puts the paper negative into a movable holder that snaps in front of the lens, then looks through the black curtain to focus on the print, sets the exposure, and repeats the process.

This positive is put into a solution of fix mixed with half a liter of water at 18 C for 3 minutes (he uses his fingers to determine the temperature). Sometimes he raises the temperature to 30 C and puts the print in water for 1½ minutes. To regulate the temperature of his chemicals, he shakes the black sleeve. If it is warmer outside than in, it will warm it; if cooler, it will cool it. He can use a faster developer, but he feels the hard chemicals would hurt his hands. This is an important factor because of the number of prints he makes.

Corbu and his three compatriots each have a spot in the park that the others don't usurp. He even has his own assistant, a friend, who appears in the accompanying photograph holding the curtain behind the subject.

If Corbu works a hard day, which consists of eight hours steady work, he can make as much as 2,000 lei (\$160).

But like many photographers in the U.S., if it rains, or is too cold, or he is ill, he makes nothing. Even in this mechanized world of ours, it's nice to see that street photographers, however obscure and outdated their equipment, have the same problems; if the elements are against you, try tomorrow.

Tom Marotta, a free-lance photojournalist, toured the Romanian country- and cityside in 1975, and came up with the pictures for his book, For they are my friends, published by Morgan & Morgan and now available.



Using the hat to shade the subject's face, above, Ion Corbu takes one of the many shots that earn for him approximately \$30 an hour. Background for this picture is a black cloth held by his friend. Left, a shot of the camera's inside shows a tray of fix in the center, and a developing tray at the bottom, in front of the black sleeve. Right are some of the pictures Corbu has taken.



exploited in that one area and never get a chance to develop in different areas." And yet, Lucka disagrees with the notion of advertising photography being uncreative. "I love advertising. I think it's a fantastic medium. I don't just take a photograph, I work around the needs. I get involved not only in the layout, but also in the whole psychology behind it. I think myself into the situations, and it's so different. I have to have a different approach to everything." Of course, Klaus is fortunate in having an extremely versatile style and being able to apply it to fashion and beauty assignments.

Cahill, Klaus' representative, strongly believes that his variety is precisely what makes his work so beautifully competitive. A photographer should have tremendous technical capabilities and be able to take numerous approaches so that his work does not have a flat sameness to it. And, he must be someone who can think. "There are many instances in which he is asked to be a problem solver rather than just a recording artist," says Cahill.

Another rep, Ken Abbey (who carries Henry Wolf, Hal Oringer, David Greenberg, George Ratkal, and Marvin Newman), sees a successful photographer as being one who promises a cooperative desire to produce and explore new avenues of expression, has a sense of humor and drama, and technically or conceptually brings to focus the product being sold.

Who needs a rep?

Not all photographers should have or need representatives, though indeed there are advantages. Pat Messing feels that a rep "gives the photographer a much more professional image." In other words, some people may think a photographer who is repping himself must not be very busy—or by inference, very good—because he obviously is not in his studio working/shooting. Secondly, the rep acts as a buffer. "If I go into an art director's office," says Pat, "he can be more honest with me about whether he likes or dislikes a photographer's work. He probably would not say anything to the photographer because the photographer is much more sensitive. I'm sensitive too, but it's not my work and I can absorb that."

A photographer is ready for a rep, asserts Don Stogo, only when he has "gotten to the point where he can very happily subsist and support a rep on the

income he's got. And when he's ready to move to bigger things." Just because someone needs work does not mean that one needs a rep or that a rep could do the job. When people first become interested in photography, Don feels, they are always turned on and stimulated by the excitement of making a great picture and by the creativity of it, and it is wonderful if that feeling can constantly be generated and carried through to their thinking. What happens, he says, however, when they try to make a living, is that they find everyone telling them they are too arty or editorial and they begin to wonder what it is to become a good commercial photographer. "The difference between a top professional and [someone] down the line," Stogo says, "is that a top professional delivers quality day in and day out on demand. It doesn't take him two weeks to create a picture." If an ad agency is paying \$2,000 for a photograph of a chic couple holding a bottle of liquor, they do not want any excuses for not getting that photograph within a day or two. The simple reason the pros command the money they do is that they are very sure of their capabilities to deliver, which stem from a combination of talent and experience, he says.

When Stogo sees a young photographer with 400 mediocre pictures and four good ones, he is very turned off. "If you can't do more than 20 good photographs, then you've got to take a look at yourself. Everything should be of a certain quality, of a certain level." One must constantly shoot, learn to edit pictures, and maintain a certain objectivity. Even some of the seasoned pros who once made very good livings in the business are not faring well today because they have stagnated. "Their stuff is old and it's dated looking," says Stogo, "and not even a rep can help them."

A photographer should be capable of growth, have ambition, drive, intelligence, a love of what he or she is doing, and a pleasant attitude. In some cases, as at Stogo & Bernstein, the reps want someone with an established track record. "We don't have the year to devote to building someone from scratch and knocking on every door to do that," says Don Stogo. "The level of photographers that we handle has always been top caliber." As a result, Stogo gets the top-dollar assignments, which are hard to give to someone who is just starting out. "So I can't benefit

this young person by handling him as much as he can even benefit himself sometimes." Typically though, a rep scouts out, as Joe Cahill says, "a combination of the personality of the photographer and the possibilities of the work."

Contracts and percentages

SPAR puts out a specimen contract that many reps use as a basis from which they negotiate a mutually agreeable arrangement with a photographer. One fairly usual constant is the standard 25 percent rate that reps take on whatever work comes in. For the 25 percent, a rep usually pays his/her own expenses and overhead (unless working out of the photographer's studio). Generally, the only time the commission differs is if it is an out-of-town job for which the rep has had to make out-of-city trips or calls. In that case, the rate is usually 30 percent. Occasionally, exceptions are made for work done in the editorial field because of the generally lower prices. In fact, in Cahill's arrangement with Klaus Lucka, "to avoid that particular area of conflict arising on percentages due on editorial," Cahill says "we have let the cumulative commissions on the editorial work go to my contribution toward the promotion." But Cahill mentioned that in general "there's nothing terribly standard about percentages or anything. All agreements are negotiable and come out of the realities of the situation. If you are a beginning representative and the photographer is an established photographer, the terms will be more dictated by the photographer." And vice versa for an established representative.

For example, Don Stogo worked out an arrangement with a young beginner who was very talented, but had no business to speak of. "We made a deal with him of 40 percent." Since the photographer was not yet established, it was a gamble for Stogo to handle him at 25%, but at 40% it was worth taking a chance.

Contracts at Stogo & Bernstein are flexible in order to minimize the pressures that might be unnecessarily imposed by having some unbreakable tie. "Our contracts," says Stogo, "read that either party can break them on 30 days written notice. However, for a period of time thereafter, on clients that we've worked on together, the photographer still has to pay commission, whether it takes three months or six."

Photographer/rep relationship

A working relationship between a photographer and a rep has often been referred to as a "marriage" and is a private, personal arrangement between the two parties. For Cahill, in his experiences, he has assumed the varied roles of a fairly low-priced, rented "father image, psychiatrist, confessor, economic counselor, legal advisor, money lender, backer." A successful partnership, as Cahill describes it, is one in which "each partner pinches the other a little bit. There has to be crossed incentives and everything has to be talked out very, very carefully in advance." He thinks contracts arrived at through negotiations from ASMP and SPAR and written up or supervised by an experienced lawyer create relationships that have far better chances of survival than most. Areas have to be defined terribly carefully. "The representative is entering into a relationship from which the photographer hopes to be aided in his quest for recognition, satisfaction as an artist, opportunity for expression as an artist, and money. There's nothing in it for the representative but money. There's no satisfaction and nothing that can really be credited as having any value as far as the rep's contributions are concerned. So the rep has to safeguard what is the only reward he gets from the relationship—the percentage—and in so doing, of course, he sets himself as vulnerable to the photographer's idea of him as a money grubber." So most importantly, to make the partnership work, both individuals must be capable of a trusting relationship.

Finding a rep

A good procedure for finding a rep is through the SPAR organization (Box 845, FDR Station, New York, N.Y. 10022). They have about 125 members and because of their system of indoctrination and specific established values for reps, a photographer can be somewhat assured of contacting someone with at least a modicum of integrity. Otherwise, reps can be located through recommendations at some of the photography schools or simply by asking art directors or other photographers.

By and large, most reps seem not to be presently in search of taking on new photographers. Most have their hands full with just two or three. But still, most have that *commercial instinct* and like to check out the new blood constantly and

cannot resist a good thing. So, though they may say they are not looking, they usually are.

Each rep has his or her own method for screening new talent, and typically, a photographer has to contact painstakingly each individually. The procedure at Stogo & Bernstein, for instance, is similar to that at an agency. A photographer drops off a portfolio at the end of a day, they look it over at night, and the next morning when the photographer returns to pick it up, they will either talk with him at that point or if really interested, will plan to set up further meetings. The only deviation from this routine is when the photographer is very established; then they would definitely set up an appointment. Otherwise, the former is the only way they have found they can handle the influx of new people. "I get 50 calls a week," says Don Stogo, "and I don't even know the names of half of them. So we ask them to drop off their portfolios to evaluate what they have and what they are doing, to see what level they are at and if they have any potential. Some we ask to come back. Some do and we'll even take them on a year later."

Joe Cahill has a different system. He is usually available at his office to review portfolios Tuesdays, Wednesdays, and Thursdays from 12–2. He asks that photographers call him at the end of the morning with the understanding that even though he has an appointment to see one, if an ad agency has called, he owes it to his current photographer clients to heed that call to show their portfolios. On the average, he sees about two new photographers a week.

In any case, it is best to query each individual rep as to his or her preferences and procedures in considering new photographers.

PALLADIUM
continued from page 40

stroke below the first and so on to the bottom of the marked area. Then do a series of strokes from the top to the bottom of the paper. Do this across the face of the marked area. *Do not brush back and forth across the paper.* This breaks the grain of the paper. Move the brush in *two directions only*, left to right and top to bottom.

Keep brushing—first a series across, then a series down—until the penciled area is filled and until the coating is as even as you can get it. Don't overbrush, and don't worry if there are some signs of strokes.

Now take your hair dryer and, using a moderate setting, move it back and forth over the paper until it is dry. You can feel the back or the area outside the lines from time to time to see if it is. Don't touch the printing surface.

All of this takes about six to eight minutes. You are now ready to make an exposure.

Open your print frame and place your negative on the glass emulsion side up. Place the paper over the negative, sensitized side down. This may be done over a lightbox so you can see that the negative is within the penciled area. Put the back in place and close the frame tightly. Now turn it over and look at it. Is the negative over the printing area? Is the negative direction correct, i.e., not reversed?

Now you are ready to make an exposure, and now we come to the matter of light sources and exposure times.

A ready source is the sun. On a clear day, its power is unexcelled and exposures will be short, from two to seven minutes, depending on the density of the negative. For repeatability, it's important that the sky be clear. If it's hazy, the light will vary with the thickness of the haze, and small changes will produce different prints.

As an alternative, you can use any UV source used in a graphic arts studio. And if you live in a cloudy climate and don't know anyone in the graphic arts, you can use one or more sunlamps. (Again, prowl garage or tag sales for these.) This will more than double the exposure times. At first, it's probably best and cheapest to use the sun. You'll know the rise that Edward Weston felt when he observed "a perfect platinum day!"

So into the sun with your frame, a timer, and a piece of opaque board. I'm going to suggest that you make test strips for your first prints. My mentor in



these matters suggests trial and error, but I think you can learn a lot by what a test strip tells you at once and what it tells you later when dry.

Cover up all but one-fourth of the negative with the board, face the frame fully toward the sun, and start the timer. After a minute, uncover another one-fourth of the negative. Continue to uncover another one-fourth every minute, and when you uncover the last fourth, let it expose for two minutes. Then cover the whole thing and go back to the darkroom. You now have a test strip with exposures from two to five minutes.

In the darkroom, remove the paper from the frame and study it. You will see some printing out of the image, though you won't be able to determine exposure from it. It must be developed to bring the image up.

Take your plain-bottom developer tray and lay the paper in it. Pour the developer from its wide-mouthed bottle quickly onto the surface of the paper. The fluid must cover the print area at once. If an area starts developing late, it may show marks. The developer can be at room temperature, and that temperature is not critical. At very high temperatures, the contrast is lowered.

Gross development occurs at once. The image comes right up. A further, more subtle development takes place over the next two minutes.

The image looks dark at this point. This is because the sensitizer is compounded of light-sensitive iron and non-sensitive palladium. The iron must now be fixed out.

Fixing is done in a solution of $\frac{2}{3}$ ounces of hydrochloric acid to one quart of tap water. Lay out three trays with enough solution in each to cover the print comfortably. Immerse the print in each bath for three minutes with agitation. The third bath should be water-clear after the print has been in it. An unclear bath indicates that some iron remains in the paper. The print will lighten and lose the yellowish color it had in the developer.

While the print is fixing, take the developer and pour it back into the wide-mouthed bottle. The developer is saved and reused until it is all gone. It will turn yellow green. Don't worry about it. Recap the bottle until you're ready to develop the next print. It evaporates quickly.

Now look carefully at the test strip. Find the best exposure and note the time you like best. *You will make a print at each of the next two shortest times.* The reason is that the prints dry down

very sharply.

Go back to square one and coat two sheets of paper, using the same proportions of sensitizer as on the test sheet. Let us say that the four-minute exposure looked best. You will now make a print at three minutes and one at two minutes.

Develop and fix the prints, wash them and the test strip in running water for 10 to 15 minutes, and set them out to dry on screens, blotters, or paper towels.

A word of caution: when wet, the paper is fragile and may tear easily. The print area may be damaged if it is touched.

When the prints are dry, they should be evaluated. The first thing you'll notice is that they are much darker than they were when you laid them out. They dry down substantially. It takes a while to be able to judge this. I have had a tough time learning to do so, and I am constantly tempted to judge the wet print by silver standards. Remember, if it looks great wet, it's too far gone.

Notice the scale of the print. It will seem breathtakingly long, due to the self-masking effect described earlier. It may take a bit of getting used to, but if a detail is in the negative, it'll be in the print.

You'll have to start developing a palladium standard, as silver standards just don't apply. The prints won't have the brilliance of silver, but they will have a depth, scale, and subtle beauty of their own. They also will be somewhat less sharp than silver, so get used to that, too.

By the way, the paper is wonderful to touch, both before coating, when it is kind of fuzzy, and after drying, when it's leathery and soft at the same time. There's great tactile pleasure in fondling palladium prints.

Notice, too, that the image is in the paper, not on it. This image will last as long as the paper does. I find it hard to imagine that anyone will care about my pictures in a thousand years, but if anyone does, they will be there unfaded.

Once you get the hang of it, you'll be able to judge a test strip and go right to the correct exposure. At that point, it would be a good idea to coat two or three sheets and print them. After all, the preliminaries are a lot of effort to go to for one print.

As complicated as all this might sound, it's not. With a little practice, you can move nearly as quickly as you do with silver. I recently made three prints from each of two negatives in two and a half hours.

It is worth noting that a negative that is

a stop or two overexposed gives somewhat better results. The idea when printing silver is to get the negative nice and thin. With palladium and platinum, it's best to go a bit thicker.

This kind of printing has the reputation for being very expensive, but the fact is, or seems to be, that it's not much more costly than silver. Ten grams of palladium costs roughly \$20, but it will coat about 80 or so sheets of 4x5 paper. It does make sense to find a friend or two to work with. This lets you buy larger amounts of the chemicals and achieve substantial savings. For example, a pint of hydrochloric acid costs \$3.20, a five-pint bottle costs \$7.50.

One interesting aspect of palladium/platinum printing is its cult aspect. Platinum printers greet each other with a somewhat greater degree of recognition than Americans meeting in Kabul.

Varying formulas exist that, presumably, give varying results. These formulas usually involve changing the amounts of the ingredients. Back when the paper was in constant use, photographers made secretive changes which were closely guarded, changes in formulas, development time, etc. There are other formulas for both palladium and platinum sensitizers in available publications. Arnold Gassan gives one in his *Handbook for Contemporary Photography*, along with a good discussion of printing. There is a platinum formula in the *Life* series book, *Caring for Photographs*.

I'm tempted to say that a little patience and effort will be fully rewarded, but that makes it sound vaguely like taking medicine. It's not at all like taking medicine. It's slow and fun and involved and placid and wonderful. I have spent my exposure times taking in the last energy of the fall sun. Isn't that a better way to pass time than watching the darkroom timer? While I waited, I thought about the crickets in the coming cold and I saw the colors in the stones while the sun burned my negative into the metal. Each print is, for me, full of that, too.

Finally, I'd like to thank Alfred Ventresca, a fine printer, for sharing his knowledge with me.



Pentax makes a ring that fits the Pentax thread and accepts the Leica thread. Novoflex (Burleigh Brooks Optics, Inc.) has a whole series of rings that will work with practically any kind of thread. These rings come in various widths, and may be built up by fitting several different widths together.

The 50-mm enlarging lens, when fitted to an extension ring, will rarely work at infinity. Best usable distances for this focal length will be about 15 feet and closer.

The 75-mm and longer enlarging lenses will work at any distance from infinity to extreme close-up. There are two ways to adapt a 75-mm lens:

1. Focusing bellows. This is the most flexible method. Infinity to closer than 1:1 range allows for a wide choice of options. The bellows may be mounted on a hand grip.

2. Extension rings plus focusing tube. The focusing tube is added to the necessary series of extension rings to reach infinity focus. Closer than infinity focus is then easily attainable by focusing the lens, which is attached to the tube. Focusing tubes are made by a number of manufacturers, including Canon, Leitz, Novoflex, and Nikon.

The photographs of the Canon with bellows were made to show the Canon Bellows attachment with some of the lenses, and with a focusing tube for extreme close-ups.

With all these qualities going for them, you would think that there is no difference between an enlarging lens and a true macro. But the truth is that there are plenty of differences, and when you pitch one set of factors against another, you will find that the true macro comes out ahead. The enlarging lens falls behind in a number of areas: lack of focusing mount, not convenient to use, and not as flexible as the macro designed as a working camera lens. However, if you do not own a macro lens, and would like to explore the field of close-up photography and expand your photographic horizons as well, try your enlarging lens.

Jack Manning is a long-time staff photographer for The New York Times. He also writes on photography, both for the Times and POPULAR PHOTOGRAPHY's various Special Market Publications. 

Could you describe a little about how an image evolves?

D.A.J.: The way I work is to first make a sketch of an idea. The idea itself can come from anywhere, from television, from a newspaper, from walking down the street or anywhere else. After I sketch the idea in the form of a scenario, I pick the instant of the play I want to illustrate and set it up and photograph it. I work with flash on camera and get that stark look that you see in newspapers. It gives it an impact that works very well with what I'm doing . . . the look that you see in Weegee's work, for instance. M.L.: You call each image a scenario or a play. I assume that is because you are choosing a particular moment to show and the viewer adds what comes before and after from his own mind.

D.A.J.: That's true. Sometimes I call the images one-act plays with the other acts implied. Most of the images are possibly real enough that the viewer can easily imagine what came before and after. That is the way we act upon seeing most single images of an event, anyway. In many ways, the implied images are just as important in my work as the one I choose to show.

M.L.: The next question has to be: have you considered working with more than one image?

D.A.J.: I really don't know about working with more than one image yet. It's a possibility I have considered, but I don't have any plans to do so. I think I might like to try doing this work with video, but not for a while.

M.L.: I'm sure that because a lot of your photography depicts a type of grotesquerie, you might find yourself being compared to Diane Arbus. Would you like a chance to state your position on that?

D.A.J.: I don't think that that would be an accurate comparison, if only because her images were very real and mine are totally constructed. Certainly there are similar qualities in her work and mine and I have a rapport with her work, but mine is more reflective of subconscious levels and hers was of real people who were really that way. If you wanted to make any comparisons, you might try Les Krims. His work is a little more like mine in that he, too, is working with a contrived scene. However, I still don't draw any direct lines between my work and anyone else's.

M.L.: What about other kinds of work? Do you work in any other areas?

D.A.J.: Yes, at the moment I'm also working on a documentation of old downtown Los Angeles—areas that are being torn down and replaced by new buildings. Soon these areas will be gone and a whole part of the culture of Southern California will be wiped out. I'm trying to record as much as possible before it's gone. I also think I might have a market for it.

M.L.: Speaking of markets, do you find that there is a market for your work?

D.A.J.: Well, I do some commercial work and there is naturally a market for that, so I assume you are asking about the "Phobias" work. That work has sold some prints, but I certainly cannot support myself on those sales. People will buy them only if they are collecting. Obviously, this work won't be bought by someone looking for something decorative to hang. The work just isn't decorative.

M.L.: What do you have in mind for the future? Do you think that your work will evolve into an area that will be more financially successful?

D.A.J.: I don't think the work will change. I will probably do more of the commercial work, but this work will continue. I am also looking for a teaching job to help with finances. Teaching has many advantages: it will keep me in an atmosphere where people are working constantly; it will allow me time and a place to do my own work; and, of course, it allows me to eat. All of those things are very encouraging to an artist, don't you think? 





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VISION WITHOUT SIGHT

continued from page 77

reading, enlarges camera numerals and controls. No longer having to worry much about unclear pictures, George was free to concentrate on content.

"I'm not really into roots or rocks. I shoot mostly people who I love. I must admit that if I were to say to my friends that Cartier-Bresson liked my work, they would think him a French dessert. I take snapshots and I'm proud of them."

Much of George's photographic work does involve his friends and the children of his friends, but does not have the casual spontaneity associated with snapshots. Whether made accidentally or with instinctive good taste, these pictures often catch people at unique moments.

His usual method of working is to approach within four feet of a subject, talk away while setting his camera, then snap a very fast succession of shots.

"I shoot a minimum of six frames. Inevitably one catches the subject loosened up, less self-conscious. Some people get fed up by the sixth frame. Often I end up with one frame that is the summation of my feelings about the person."

Although George cannot really make out gestures or facial expressions, he claims that his work is not the result of accidents. "A person's voice is revealing. Voices cannot fool me. I can tell when a person is insincere and have developed an intuition toward emotion. . . . But let's not have you thinking another of those old stereotypes that because I'm blind I've got superior hearing. What I've got is sinus trouble affecting my ears. I cannot hear whispers or the Indians approaching before they come over the hill."

For two years George was an assistant professor of journalism at West Virginia University. A special grant allowed him, in spare time, to build a home darkroom and to research photographic tools and techniques for low-vision people.

He developed negatives and made enlargements once he overcame yet another critical focusing problem. Fine-grain, low-contrast negatives were impossible for him to focus in his enlarger, even though an image magnifier was used. But he learned quickly, when focusing, to use a substitute negative that has large grain and a bold pattern.

"I got to thinking that some of my

methods belong in a book. Encouraging low-vision people to point their cameras out a window and capture the time and place invisible to them. Blow the results up and examine it with a magnifier. It will be like having an eye operation, to see as never before."

This book hasn't been completed. It competes for George's time with a myriad of other interests and projects.

By the summer of 1976, George had had "... enough of higher education ..." and he traveled on his second visit to Rockport, Maine, to "... recreate and write the great American novel."

"But," he says, "I was drawn into, made part of, the staff of the Maine Photographic Workshop." Throughout the summer, he planned, photographed, and narrated a series of hilarious slide shows that used workshop staff and guests as actors.

"I do enjoy bringing happiness," he says. "And this humor allows me to make comments that otherwise would hurt people."

But it does have its disadvantages. "People begin to think I'm only glib, fast-talking, and lovable. Well, I detest being pigeonholed. I am, in fact, a 33-year old introvert, acting like an extrovert."

"My goal now is to return to my home in Austin and practice law. This will allow me an income. Then I can photograph all I want."

George expounds on documentary photography: "I want to contribute a brick to the wall of knowledge of the 20th century. . . . I will function in a limited perimeter, become known in an area, then look into situations or problems quite deeply."

"It's no secret that, if forced to name the photographers that I most admire, I would go with the old *Life* magazine and the FSA crowd. People like Eugene Smith and Dorothea Lange, who did not hide their strong feelings."

"There's a move underway now to ignore emotion, to take humans and humanism out of photography. They call it the new photography. . . . I want to know what's wrong with showing the growing awareness in a child's face?"

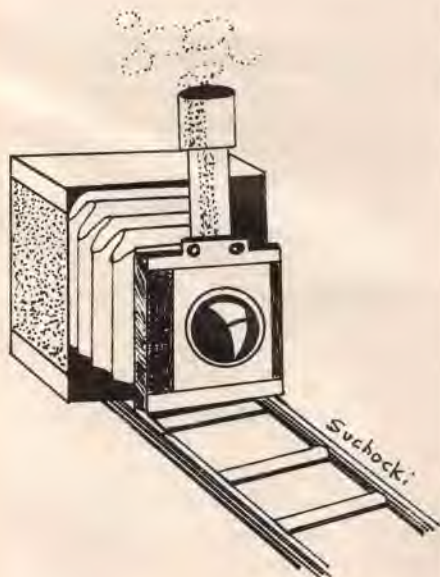
George speculates that back in Austin he some day will teach photography to persons with diminished vision, so that they, like himself, can have a channel for their perceptions.

"Let's let them know," he says, "how beneficial it is to photograph. Absolutely no one should miss the grand exhilaration of opening up his mind and visions to other people."



be and breathe. He does not tell them the pose to strike, but lets them catch it themselves, because the pose they strike is their own. Not so oddly, Arnold Newman takes the same photographic approach with his subjects. Essentially put, if people are important enough to be photographed, then they must be photographed as they see themselves, through posture, angle, and self-appointed position before the camera. The moment's pose is the destiny of the subject's soul.

In rare moments, the photograph is an incisive light into unreal actuality. Reality only exists in the mind of the beholder. We all see reality through our own eyes; therefore, reality exists not "out there," but in the mind's eye. And so the photographic image is a greater telling of truth than sheer record. Truth is a theme played by personal experience upon the eye and a personal reality. And Barboza's reality encounters not only the usual black in white America, but also *Me in Being*. The universality of Barboza as a person in this passage of time speaks, and we can only ponder the message. Is it possible for one man to represent the experiences of all? No, not quite. At the same time, however, Barboza's images strike a responsive chord in us. Barboza's images reach deeply to a point that might be best left undisturbed. Touching the quick, though, is the prime business of photography, like it or not.



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form 1040, and form 4797); you can report income from pensions, partnerships, estates, trusts, etc. (Schedule E); or farm income and expenses (Schedule F); and of course average your income (Schedule G); you can, as you see, et cetera through forms, publications, and red tape to your heart's content.

The audit

So what's this big deal about? Saving scraps of paper forever, and jotting down every time you put a dime in a public telephone or bathroom? Whose business is it, and why? What kind of voluntary tax system is this anyway?

If "it's" business related, and you pay taxes, and you want to pay less taxes (legally), then it's The Government's business. The audit is a checking system established to verify the accuracy of taxpayer returns; to assure that taxpayers are paying their proper tax liabilities—not more, and certainly not less. Once the return is filed, it can be scrutinized by IRS men and machines.

As soon as an IRS service center receives a return, it is processed for obvious errors or omissions and then for arithmetic. You will receive a notice of correction if your return has been corrected.

Then a computer program called *DIF* (*Discriminant Function*) measures the *probability* of your making a tax error. (The *DIF* formula for audit selection of returns is probably one of the more closely guarded national secrets. So, it won't appear here. . . .) Returns with the highest error probability are sorted out and reviewed manually. The auditor isn't aware of the reason that return has been selected, so he looks. Somehow it didn't fit into the pattern of similar returns. If it looks O.K., the return is thrown back from whence it came. If something looks abnormal, the taxpayer is called in to verify the return.

Occasionally, a return may also be selected *randomly* for research purposes. Another computer program called *TCMP* (*Taxpayer Compliance Measurement Program*) selects returns from within selected classes to update the mysterious *DIF* formula. Taxpayer reporting characteristics resulting from this program unfortunately subject the randomly selected taxpayer to the most intensive audit. The taxpayer is informed by publication 742 "Why Your Return is Being Audited," which explains *TCMP*.

He's asked to bring in *all* records; paranoia peaks and eons of time are spent wondering what he did wrong.

The taxpayer will, at that point of selection, receive an almost friendly letter informing him that "We are examining your Federal income tax return for the above year(s) and find we need additional information to verify your correct tax." You are told which categories are to be examined and what kind of records to bring. Bring only those records!

For a question of, say, your medical and dental expenses, you will be asked to include the following with your records:

1. Cancelled checks, receipts, etc., for all medical and dental expenses. Identify the person for whom each expense was incurred.
2. Itemized receipts for drugs and medicine. Cancelled checks alone are not acceptable because they may include payment for drugstore items that are not deductible. Identify the person for whom the drugs and medicine were purchased.
3. Record of any expense reimbursed or paid directly by insurance.
4. Insurance policies on which you claim a deduction for premiums paid. Include cancelled checks or other receipts for payments of these premiums.

Get the idea? And these will probably come three or four per audit. Even the most innocent audit won't stay that way if you can't substantiate.

This is for an *office audit*—a one-on-one interview with an auditor in his office—the most common audit that creates waves of paranoia every summer when audit procedures start. If you really understand the tax law as it applies to you on your return, then it's just a matter of substantiating your figures and convincing the auditor that what you claimed as a business deduction was, in your business, a real deduction.

If you don't want to go to the audit yourself, you can authorize someone else to go for you—an attorney, a CPA, an agent enrolled to practice before the IRS, or the person who signed your return as its preparer. You don't even have to be there, but it may be better if you are. It would be difficult for an accountant to be as able to explain your field as you are. Depends on you, the accountant, and the auditor.

Because the office audit is a one-on-one situation—there are just the

two of you—there can be, it seems, a surprising amount of latitude (within limits!) for legal yet friendly persuasion. A corporate executive once explained to me that politics is just one person talking to another.

As part of my research I visited an IRS office. Their comments are grouped under the anonymous authority "IRS," by official request. I realized that this *within-reason* latitude existed, when I kept getting the same reaction to what I thought were fairly simple questions. How to explain the complex in simple lay terms. They looked at each other. What to say, what not to say. Free-lance writing, taxwise, is principally the same as free-lance photography, so I used myself as an example. Because almost everywhere a free-lancer goes and almost everything he/she does is at least idea-research, I wondered how the auditors viewed the travel and entertainment deductions.

A trip, they stated, clearly and simply, is deductible only to the extent of the business. You can deduct the business part, but not the personal part. You would have to present (to the auditor) the *facts* of the situation: I went to _____ because _____; even if when you get back from a *spec* trip, you sell nothing!

Do you mean, I asked, that if I decided to go to Venezuela with my notebook and camera, I could deduct it as a business expense?

Yes. If I did business, the business part was deductible. It has to be "reasonable."

If someone were a fashion photographer, for example, and went to Hawaii, the auditor would suspect that it was just a vacation. What would a fashion photographer do in Hawaii?

Hula skirt fashions, I suggested to be extreme but show that it was possible.

They looked at each other.

Okay, so not Hawaii. The middle of Iowa. Someplace a fashion photographer just wouldn't go.

What about a story on fashion in a small town in the middle of Iowa, I quipped good-naturedly and smiling. This was, after all, the IRS. . . .

It all went back to reasonable; it has to be reasonable.

They came up with an example of their own, and decided not to give me a crack at turning it around. Suppose a free-lance photographer living in New York went to California for two weeks to visit relatives. While there, he did two days work. (They didn't suggest the

project, and neither did I.) The business expenses for those two days would be deductible if properly documented. That may include staying in a hotel, etc., for those two days, but not the airfare out there and back. He would have to note in his diary who he saw, what they discussed, how much time was spent, expenses incurred, etc.

That was pretty clear. But suppose a free-lance photographer living in New York took a spec trip to California to see what kind of material he could dig up, then hopefully market later. Suppose he visited relatives for two days out of his two-week trip, then what? Well, that's different. *All* the business expenses incurred *except* for the two days taken to visit the relatives would be deductible—airfare, and all. (I didn't ask what would happen if he decided to do a story on the relatives. . . .) If the spec trip didn't result in any sales, how do you prove to the IRS that you really worked? Your records—diary, receipts, airline ticket, etc., plus your pictures, and a set of notes wouldn't hurt either. The amount of personal time as compared to business time should be in there. The people you talk to, everything.

Intent is very important. But, how do you prove intent? What were the original plans for the trip? If this is your first trip, you may have trouble proving it. If it's a common way for free-lance photographers (and writers) to get ideas, and you may have to prove *that*, it will be somewhat easier. If you've done it before, and it's resulted in business, you're probably home free. First or third, it may be your last if you don't have the facts.

You'll have to show (by your records, of course) what the business purpose or *potential* purpose would be. Like a salesman who doesn't sell anything. If this free-lancing is just a sideline, you'll have even a more difficult time with it. A lot of it is common sense, with the guideline of "is it *ordinary and necessary* to your business?" The IRS will only say what you should do, not what you shouldn't.

Back to the office audit.

When all the back-and-forthing is over, you will be asked to sign a statement that you agree with the auditor's decision. If you agree, you sign and that's that. If you disagree with the results of the office audit with the auditor, you can have an informal conference with a supervisor. If you're still dissatisfied (and you've every right to be), you can appeal to the district conference staff, then the Appellate

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The important concept is that *you don't have to agree with the decision of the (office) auditor*. You can disagree, and appeal.

"What's the worst that can happen at an audit?" I asked the IRS experts.

They looked at each other.

"Put you in jail? Take your house? Your car?" I volunteered.

"You probably won't go to jail based on one return." I would have looked at myself, if I were two. "The only time you can go to jail," they continued, "is in the event of *criminal fraud* (some event!). That is, substantial understatement of income, a willful deliberate attempt to evade taxes." That has to go through the courts; the IRS makes recommendations to the Department of Justice for prosecution of criminal fraud tax cases.

A lesser evasion, but deliberate evasion nevertheless, is *civil fraud*—the penalty for this underpayment could be 50%. If a person owed \$5,000 additional taxes, the penalty could be \$2,500. This is a generalization, and far from an automatic assessment. *Each case is individual*.

A *negligence penalty* is 5% of underpayment of tax. Still intentional disregard of the regulations (without intent to defraud), but not flagrant.

Generally, underpayers are charged the additional tax owed plus 7% interest.

So, *tax evasion*—criminal and civil fraud—is deliberate disregard of the tax laws; fraud is a *willful* attempt to evade a tax. *Tax avoidance* is using the laws to have the lowest possible tax liability; it is legal and encouraged. I don't know why the words sound as though they should be the other way around.

Edith Leonian says about an audit, "If you deduct it, they can check it." They go over bank statements item by item. Her first audit took eight hours; she had to reconstruct every deposit. That's where she learned about identifying every check. Be advised. (The average audit is about a half to two hours of time spent with the taxpayer, not counting behind-the-scenes work.)

As for free-lancers, the auditor's main question seems to be "What did you live on?" "Did you have enough money *left* to live on?" If you deducted to such a point that you lost so much money, how did you pay your rent, buy food, etc.?

"Really check your figures," Edith advises. "That's why your tape is important. You can hit a wrong button and not know it if there's no printed record."

When Edith goes auditing, she takes the categories of receipts asked for: diaries, her ledger, and her bills—sent to show that weird-looking expenses were reimbursed and required. That's the easiest way to show "ordinary and necessary" expenses. How else, for example, would you prove that renting a hippo was ordinary and necessary? Show it on the bill, the receipt, and the check. "The burden of proof is on you; you have to support your figures with bank statements, books, and bills. 1099's aren't too helpful. . . . *You have to assume you'll be audited—if you're free-lance*. I don't know a photographer who hasn't been. Your income and expenses vary widely because they're not regular. . . . some years you may have three times as much in any category. . . . Because your income comes from so many different sources, the IRS considers it a lovely place for fraud—or mistakes; if you don't keep the books, you're liable to make these mistakes."

What's the audit experience like?

Edith: Going down to the audit is bizarre.

Phil: It's a freaky experience.

Edith: How do you know?

Phil: You've told me about it.

Edith continues, "You sit in a cubicle with the auditor and you can hear what's going on in the next one. Some auditors are good, some aren't. If you assume they're not insulting you, you'll be O.K. Don't assume you're guilty because you're there. Be helpful—but not too helpful. There's no need to charm anyone. They just want to see your books, to go through them easily, in fair order, etc."

Jerry Sloane, CPA, says the IRS is "mostly fair and pretty reasonable. There are no big hassles; you just bring the stuff; either you have it or you don't have it. If there's a lot that you don't have, you may get hit with negligence." He adds that "keeping good records gives you an idea of what your business is doing; it's not only for an audit. Your own financial statement is supposed to guide your business."

The point is that the auditors have some flexibility in terms of leniency. If you have most of the information, they may let you go. It's up to them. Remember, though, that the auditor's decision is subject to review. Also, different districts follow different court decisions, unless it's a Supreme Court decision. The average taxpayer doesn't know which is which. A good accountant should. So the question is, *should you represent yourself?*

"If your case is to be determined by an *interpretation* of the law," Jerry Sloane feels, "and significant amounts are involved, you should have representation." This person can be an attorney, a CPA, or an enrolled agent who has passed the IRS test; you give them power of attorney. In tax court, only an attorney or someone who has passed the special tax court exam can represent you.

If, like Edith Leonian, you understand your own finances and the appropriate tax law; if you are articulate and have some flair for figuring; if you are not going to be intimidated by the IRS's men and machines, then maybe you *should* try to prepare the return yourself. And be prepared to explain yourself fearlessly at the assumed audit. She strongly feels that an accountant can't understand your business like you do unless he's living with you. He's only taking the information you're giving him.

If you decide not to prepare your own return, who else can do it for you?

Anyone. The IRS has no standards or license for tax return preparers. Starting this year, they will have to sign their names and identification numbers. Who the preparer is, though, is up to the taxpayer (who, ironically, is seeking professional help in the first place because he lacks tax knowledge). The IRS does have a (free) *Taxpayer Assistance Service*; you can get general or specific questions answered in person or by phone. If your return is simple, they may even do it for you. Schedule C's may not be as fortunate, but you can sure try. By the way, if you do use this service, ask the same question of more than one person. Take the best-sounding two out of three answers, if you think the need be.

There are also several storefront tax services, which may or may not be open all year round. They offer a basic preparation service. In most states, just anybody can set up shop; there are no license or legal basic requirements.

Top of the line are the CPA's, *Certified* (by the state) Public Accountants; they

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are authorized to represent and negotiate for clients before the IRS. They charge the highest fees of the tax preparers, because their certification says they are the best trained.

How can you tell who's a good accountant? **Barnet O. Colman**, CPA, says, "Most accountants who have an office and are licensed by their state will be qualified to prepare a thorough tax return. . . . You get what you pay for." He adds, "You have to give the man the backup information, and not walk in cold expecting him to add up your expenses of the year. You pay him for his knowledge."

Colman is plant controller, DHJ Industries, Inc., textile manufacturers. In addition to this position, he keeps his hand in public accounting and taxes by servicing small and medium businesses as a professional accountant. He is a CPA licensed by both New York and New Jersey, and a member of the New Jersey State Society of CPAs.

"There are many fine points to taxation," he comments, "which this article cannot cover in depth and the person making a lot of money would benefit by at least the cost of the accountant's fee for preparing the tax return by going to a bona fide accountant."

What's the fee? He felt that even divulging the range of the fee would be unethical. CPAs generally charge by the hour, based on the complexity of the return; probably about \$50-\$60 an hour, according to **Jerry Sloane**. Sloane is a partner in the firm of Schwaeber, Sloane, Weitzman & Co., Certified Public Accountants, Great Neck, N.Y. As a CPA, he is a member of the American Institute of CPAs, New York State Society of CPAs, and the Hospital Financial Management Association.

There are a few things you should know about any accountant *before* you choose him to fill out your return. Don't be afraid to ask, even to "interview" him.

What should the cost of the return be? Is it hourly?

What's the maximum the fee could be?

What does the fee include?

Does it include representation at an audit (not usually)?

If not, how is that handled?

Does the fee include the estimated taxes for the coming year (usually done at the same time as the return)?

You should also know which, if any, professional groups he belongs to. If he does belong to any, then he's *presumably up on the latest information*. You should find out what level of his

staff will be working on your return. Will he do it himself? Is he too busy? Are you paying for a partner (the maximum) and getting a junior accountant? You have a right to know all these things. And a good accountant should be glad to tell you, according to Sloane.

The best lead to an accountant who may be good is personal recommendation, word of mouth. If that recommendation is based on a consistently good experience with an accountant, so much the better. If there's no IRS trouble, a reasonable fee, and a refund, great. About the best sign is if the accountant has come through an audit well.

But even then, you might not know:

If he omitted an investment credit.

If you could have set up an IRA or Keogh account.

If you were eligible for a casualty loss.

If you could have income averaged.

You really can't tell how good a job an accountant is doing.

"A good accountant has to ask the right questions all the time," according to Jerry Sloane. "He has to have a feel for what the client says. He might miss some, but knows most of what to ask. . . . You go down the return, trying to get a feel for what might most likely happen: Did you buy a car? Medical bills? Borrow any money from a bank? Credit card interest? Give away any clothes or furniture?" (To prove a Good Will donation in a drop-off box, a friend of his had a photograph taken of himself putting the things into the box. It was disallowed. "How do I know you're not taking it out?" the agent asked.)

Sloane is different from most accountants in that the audit is part of his fee; he takes a chance that you probably won't be audited. The effect is like audit insurance—you pay a small premium at the time of the fee, then if you are audited, there's no additional fee to worry about; if you're not, you know you were covered in case you were.

The disadvantages of doing your own return without professional help include: losing deductions that you should have; taking the wrong deductions; and the time to do the research, etc., that you're not trained to do.

Should you ever do your own? Not according to Sloane. "Anybody who's in business for himself should generally have professional help in preparing his return. It's not worth the aggravation, and the fee is generally well spent. Why take all the time to do the research? It's just another business expense for you. It's not your thing."

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Misconceptions

In talking around about this story, I ran into a lot of people-think-that-but-that's-not-the-way-it-is type of conceptions—*mis*-conceptions. Here are some of them:

1) People think that when they deduct or "write off" something, they'll be getting 100% of that figure back from the government. "It's deductible!" Wrong. A write-off is a *percentage*, depending on your income bracket. Definitely not a dollar-for-dollar deal. If you pay an accountant \$5,000 (an extreme example) to do your return (you're looking for the big write-off), it will cost you \$2,500 if you're in the 50% bracket; you would get only \$2,500 "back."

2) Not just any and all *educational expenses* are deductible. If the expenses don't qualify you for a *new* trade or business, then they're deductible. If you're an accountant who wants to become a photographer, so goes to school, this is not deductible. If the courses are for *further* education in the field you're already in, then it's O.K.

3) If you're audited, you've done something wrong. Possible, but ain't necessarily so. This is part of the fear people have of the IRS, and has been explained in the audit selection section.

4) The IRS is out to get people. Actually, if they're out to get anything, it's more money—as is everyone else—but *not* more than your proper tax liability. If there were no surveillance, there would be no compliance.

5) People are afraid to take big deductions. Same IRS-phobia. They fear audit and criminal fraud, when the proper perspective would probably be the correct additional taxes plus interest. At most, negligence. If people are entitled to deductions, they should take them. If it's debatable, I'm told, they should take them anyway.

6) Don't judge an accountant by the size of the refund. It may be the result of too much withholding tax, unusual deductions, or errors.

7) People who tell you about their huge tax refunds just may not be telling the truth. Give a grain of salt with your benefit of the doubt. Then again, they may be . . .

8) An accountant is no good if his client is always audited. This doesn't really mean anything, unless the audits are consistently for the same type of mis-manuevering. Unusual deductions may "flag" an audit; free-lancers usually have unusual deductions; substantiation is the answer.

9) People think that they're allowed a

certain amount for contributions based on income. This idea is propagated by published statistics that are misleading because they're averages; the average family of average income is "allowed" an average charitable contribution of . . .

10) Additional tax due as a result of an audit is not a penalty; rightfully, it should have been paid as part of the *correct* return in the first place. A penalty may be charged if a return is filed late without reasonable cause and tax is due. The penalty for late filing, for example, is 5%/month to a maximum of 25%; and 1/2%/month on the tax due. Interest is tied to the prime interest rate (7%).

11) If audited, you go on a List. The IRS maintains that this is not so; that if your return falls into the pattern of the DIF score, you'll be called in. (Maybe the list is part of the secret DIF formula . . .?)

Miscellaneous concepts

I also ran into some miscellaneous items that don't seem to fit in snugly anywhere else, but should be mentioned.

Pension plans, for instance. If you're an employee, and your employer doesn't have a pension plan for employees, then you can set up an *Individual Retirement Account* (IRA). This plan lets you set aside an annual 15% or \$1,500 (whichever is less) of your net business income in a tax-deferred account. You pay the taxes on this when you withdraw it, at retirement. If withdrawn prior to that time, you pay a stiff penalty in addition to the taxes. For self-employed individuals, there's the *Keogh Plan*—15% or \$7,500 yearly, whichever is less, of your net business income. Like everything else, there are pros and cons here; your local bank will give you some information; Lasser gives you more.

In summation . . .

"People think that when they're in business," Jerry Sloane says, "they just do their thing; they forget to do everything that goes along with it—like record-keeping and other financial matters. . . . Some people do their returns themselves; some go to accountants. Sometimes you have to fight with clients to take all the deductions; if they think it may mean an audit or trouble with the IRS, they won't take them. Some will say they want everything they can get; if they get caught, then they'll pay." The philosophy of filling out a return can't really go into print. You can't say what you can and what you can't get away with. "You can only go by the rules. . . . Things are either legal or not legal . . .

sometimes a little gray. . . . law is written, and there are guidelines to follow."

As expected from anything as complex and complicated a legend as the income tax law, there are ins and outs, ups and downs, exceptions and acceptations which it would be impossible even to hint at here. So please don't take these limited descriptions as gospel, but more of an *indication* of what's there for you, whether you elect to do your return yourself or let someone else do it.

Who's going to do *my* taxes? Me. And an accountant. And then I'm going to check what he's done (or ask Edith Leonian to . . .). Here's to a healthy dose of tax avoidance! And to less taxing taxes. 

SMOOTH AS SILK continued from page 83

use and much easier to remove from the screen when cleaning up after the run.

Solvents used for cleaning up afterward are basically thinners; the most efficient is Xylene. When using any solvent, make sure that your work room is adequately ventilated or you may well anaesthetize yourself. Remember the airplane glue sniffers.

For mounting the finished screen to the baseboard, you will require door hinges of the knock-out center-pin type. Just remove the pin from the hinges to lift off the screen for cleaning. The screen will re-register correctly on the baseboard when replaced and the pins driven home.

Burning in is usually done with a xenon arc lamp. However, who has access to a xenon arc? You may use a 1,000-watt internally silvered photoflood. The burn time will run into minutes, but satisfactory results can be achieved.

The paper stock you use for your silk screen printing is largely a matter of your preference . . . and your pocketbook. Any high-quality art paper can be used, but prints may be struck on almost any stock from recycled newsprint to heavy-weight blotting paper and so forth. The higher the porosity of the paper, the more ink it will draw through the screen. With glossier paper, the ink will tend to lie on the surface, causing an "impasto" effect. Certainly, the heavier stock will release from the screen more readily, but the choice is largely academic. In fact, there is nothing to prevent you from screening down onto fabric such as a cotton T-shirt or even artist's canvas, though the tooth of the

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canvas will tend to eliminate a lot of the fine detail in the finished print.

Bulk paper is usually sold by the weight of the stock. Thus if you decide upon a high-quality bristol board, you will get less for your money than you would with a lighter paper. An excellent paper is Japanese rag or rice paper, but it should be handled with great care when saturated with ink, as it tears easily. Using special inks, you are at liberty to screen onto acrylic plastic or sheet metal, even the surface of an egg if you can get the screen to conform to the contour of such a shape. Before you run your expensive paper, pull a few artist's proofs on a cheaper stock; once you are releasing bleed-free prints, switch to the better paper and make your run on that.

Since there are hundreds of types of paper stock available, your best bet is to go into a good art store, tell them what you are doing and get them to show you the available paper stock, or at least provide you with a small book of samples. Other than that, almost any paper manufacturer will be only too happy to send you a sample book and tell you which stores stock what.

Stretching the screen fabric to the frame is not difficult; it just takes a bit of practice. Turn the frame so that the grooved side is uppermost. Cut off a length of Dacron with about a two-inch excess all around. Lay the fabric over the frame and pin it lightly to hold it in place. Cut off enough cord to go completely around the frame and, beginning at one corner, force it gently into the groove over the fabric. Do not force it too far in at this stage. Work round the frame, pushing the cord into the groove until the screen is wrinkle free. Now, working from corner to corner alternatively, force the cord down into the groove using a blunted screwdriver. Be careful not to tear the Dacron. The screen is correctly stretched when you can bounce a quarter off it. Wash the screen under warm water and allow it to dry out completely before attempting to coat it.

You must now go back into the darkroom for the following procedure. The screen must not be exposed to light until you burn in the image. You may work by an orange safelight, as the emulsion is blind to it. Mix one part of sensitizer with three parts emulsion (1:3). Make sure that it is thoroughly mixed together. Lay the screen, fabric up, on a flat surface and load the coater with the sensitized emulsion. Put plenty on the coater and use the straight-edge side first. Draw the coater across the

screen so that it leaves an even coat of emulsion over the entire area including the parts where the fabric runs over the frame. If the coating looks satisfactory, lay the screen aside and allow the emulsion to become barely tacky to the touch. When it is so, load the coater again, but this time use the knurled edge of the blade. Draw this across the screen as before. The knurled edge of the coater should leave a slightly ridged surface on the emulsion. This produces a sharper impression on the print and also allows the paper to release from the screen when printing. If you make a mistake at this stage, simply wash out the screen under warm water, dry thoroughly, and recoat. If the screen coating is to your liking, place the screen in a large, light-tight box and allow it to dry and harden.

Burning in the screen requires a little judgment at first, but one soon gets the feel of the procedure. Place the screen emulsion-side up on a flat surface. Place the Kodolith emulsion in contact with the screen emulsion and lay the glass plate over the top of both. Bring the 1,000-watt photoflood to about two feet from the screen (depending upon the screen size) and begin the burn. Times vary from about two to four minutes depending upon the density of the Kodolith. When you think that the burn time is sufficient, take the screen over to the sink and run warm water over the entire surface. You may now turn on the lights. Keep on flushing the screen with warm water and assist the dissolution of the unaffected emulsion by gentle rubbing with your fingers. The emulsion is the light-hardening type and the less light an area receives, such as a shadow area, the more emulsion will wash out. Eventually, the entire image will appear on the screen fabric. Look it over carefully for pinholes, which may be retouched with a fine brush dipped in the sensitized emulsion. If all is to your liking, set the screen on its edge and allow it to dry thoroughly. If you have made a mistake in the burn time, either too much or too little, put the screen under the tap and flush it with a mixture of ordinary chlorine-type bleach and warm water. The bleach will eat away the emulsion and render it soluble. The screen will then wash clear and after drying may be re-coated and burned in again.

Once the screen is dry you should paper it up with self-adhesive masking tape. Lay the screen emulsion down and mask off the image area on the inside of the screen. Pay careful attention to this

stage of the game; the way you lay down the tape dictates how the print image will be delineated along its borders. Make sure that the tape is in absolute contact with the screen fabric; otherwise, the ink will creep under and smear the border on the print. Run the masking tape up the inside of the frame also to form a tight seal between the fabric and the frame. This also acts as a well for the ink when printing. Once the papering up is complete, mount the frame to the baseboard by means of the hinges. You may need to shim the hinges where they are screwed to the baseboard to accommodate the thickness of the printing paper, depending on the weight of the paper you propose to use.

Pulling the prints is best done by two people, although it is not vital. One person acts as the printer and the other as the clean man. The clean man inserts the paper and removes the finished print and does not come in contact with the ink at all.

With a spatula, lay a quantity of ink into the masked area of the screen, well off the image area. The ink should be spread quite thickly across the short side of the screen at the hinge end. Clamp or hold down the frame. Lower the squeegee into the ink and with a smooth, continuous movement, bring it down the screen until all the ink is driven to the end nearest you. Firm pressure should be used on the squeegee and you should not hesitate when drawing the blade down the screen. Lift out the squeegee and raise the screen, propping it up with a short stick. After a moment, the print should release itself from the screen and fall to the baseboard. Do not be tempted to pull it off the screen. It may be assisted by gentle pulls along the edge, but no more. If you pull it off, the ink will bleed and smear. Hang the print up by its edges using clothespins and insert another sheet of paper. Lower the screen and this time drive the ink upward, away from you. You may keep on printing this way until the ink in the screen is exhausted, at which point you can apply more if you wish to go on with the run.

At the end of the run comes the worst part of silk screen printing: cleaning up! Scrape the excess ink from the screen with a spatula and return it to the container. Clean off the squeegee and all the other implements. Do not allow ink to harden on the squeegee, as it is difficult to remove afterward. Put a pad of newspaper under the screen and pour a little solvent into the frame. Rub with a

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- 50—"Hexar Automatic Lenses" A colorful brochure describing the new line of budget priced Hexar lenses for use with Konica Autoreflex Cameras. KONICA CAMERA COMPANY.

LIGHTING EQUIPMENT

- 15—Brochure describes the full line of Braun Shoe Mount Flash units, also illustrates benefits and uses of Braun flash. BRAUN N.A.
- 16—The Braun Professional Line is explained and illustrated in this brochure. Also explained is the benefits of these thyristor units. BRAUN N.A.
- 17—A full-color brochure describing thirteen separate models beginning with Manual operating units to Automatic Thyristor Bounce Hot Shoe units. HANIMEX (USA) INC.
- 18—Soligor electronic flash brochure giving full details and specifications on auto and manual units. AIC PHOTO INC.
- 21—Kako Electronic Flash — brochure giving full details and specifications on auto and manual units. YASHICA INC.
- 51—"Ascorlight Electronic Flash Systems" A fully-illustrated brochure describing the Ascorlight Auto 1600 electronic flash system and the complete line of "QC" professional lighting systems available from Ascor. BERKEY MARKETING COMPANIES, INC.
- 52—"An Invitation to Electronic Flash Photography" A beautiful, full-color brochure describing the complete line of Sunpak Electronic Flash Units and accessories; including Sunpak's new Nocto infrared flash and Marine underwater flash. BERKEY MARKETING COMPANIES, INC.

PICTURE TAKING ACCESSORIES

- 19—Pamphlet describing the Tiltall Tripod; its quality features and also unique story of its history. E. LEITZ INC.
- 20—Free catalog on Interchangeable mask system for special effect photos. Assorted masks and filters. CV PRODUCTS INC.
- 53—"Slik Tripods and Tripod Accessories". A brochure describing the Slik line of lightweight/compact, System, Master, Master Pro and Studio Tripods and the 14 Slik Tripod Accessories. Also contains a mini-lesson on how to use a tripod to take professional-quality photographs. BERKEY MARKETING COMPANIES, INC.

PROJECTORS, SLIDES & SCREENS

- 22—A full-color brochure on the NEW Sr 9000 Super 8/Single 8 Sound Projector. HANIMEX (USA) INC.

- 23—Four-color leaflet on the new Leitz Pradovit R150 Projector. E. LEITZ INC.
- 24—Full color brochure on Bauer dual 8 Sound projectors including the T60 stereo model. AIC PHOTO INC.
- 25—Projection Screen Selector in a colorful folder presents complete line of Da-Lite Slide and Movie Screens, shows what size to choose, DA-LITE SCREEN CO.
- 26—Brochure describing Automatic Electric operated slide and movie projection screens giving information on all sizes, DA-LITE SCREEN CO.

DARKROOM

- 27—A full-color, 12-page brochure of color by Beseler processing equipment from processing drums to color negative and reversal starter kits. BESELER PHOTO MARKETING CO.
- 28—8-page brochure includes the complete story of the new ideal format 6x7 cm torsional 1-beam enlarger from BESELER PHOTO MARKETING CO.
- 29—A 4-page brochure describing the features of two of Beseler's color analyzers designed for fast and accurate color enlarging. BESELER PHOTO MARKETING CO.
- 30—Brochure covers the full line of Patterson darkroom accessories. BRAUN N.A.
- 31—Easy to understand brochure outlines the steps necessary to develop and print black-and-white film. BRAUN N.A.
- 32—Free catalog of black-and-white and color developing kits and darkroom accessories for do-it-yourself processing. CV PRODUCTS INC.
- 33—Complete Darkroom Catalog from Unicolor features new line of moderately priced high quality enlargers plus all available Color Chemistries, Color Print Papers, Film and Print Processors, Color Printing Aids, Darkroom Accessories and much more. UNICOLOR DIVISION.
- 35—FR Darkroom Source Book: B/W Processing Equipment and Supplies. Includes roll and cut film tanks, Print-net Dryer, Photo Phase 1 Processing Kit; Professional, Cine, Microfilm, and X-ray minification processing chemicals. Archival test kit and service. FR PHOTO PRODUCTS.
- 36—Premier Equipment Catalog lists over 70 items available for Darkroom use. PHOTO MATERIALS.
- 54—"Pocket Guide: Omega Enlargers and Darkroom Accessories" A colorful booklet describing Omega Enlargers and darkroom accessories for both color and black-and-white printing and film developing. BERKEY MARKETING COMPANIES, INC.
- 63—Booklet describing the Dia Duplication which has been designed to produce duplicate copies from color transparencies quickly and easily at low cost. THE ALPA GROUP.

MISCELLANEOUS

- 38—New 36 page brochure on enlargers, darkroom items, tripods, unipods, lighting equipment, copy stands and lights, illuminated slide copier. TESTRITE INSTRUMENTS CO.
- 39—Hasselblad—Landscape Photography. A 20-page, four-color illustrated handbook on how to produce outstanding landscapes. BRAUN NORTH AMERICA.
- 40—Hasselblad—Wildlife Photography. A 20-page, four-color illustrated handbook on how to achieve maximum in Wildlife Photography. BRAUN NORTH AMERICA.
- 41—Hasselblad—Portrait Photography. A 20-page, four-color, illustrated special application Photography. BRAUN NORTH AMERICA.
- 42—Hasselblad—Square Composition. A 20-page, four-color illustrated special application handbook on the advantages of 6x6 square composition. BRAUN NORTH AMERICA.
- 55—"Gossen—One of the World's Great Names" A full-color brochure describes the full line of Gossen precision exposure meters and also describes the unique photographic applications many of these meters have. BERKEY MARKETING COMPANIES, INC.

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clean rag to drive the residual ink through onto the paper. Repeat this until no more ink is driven through. Once clean, raise the screen and rub both sides carefully with a clean cloth. When no more pigment comes off on to the cloth, you may stand the screen on its edge to dry out. You must be scrupulously clean, or residual traces of ink will ruin the next printing run. Now clean yourself off!

A good silk screen properly burned in should produce hundreds of prints before the image begins to lose its crispness. If you decide to pull limited editions as I did, it is proper to bleach out the image at the end of the run and destroy the Kodalith master. Each print should then be numbered in the center of the bottom margin with its number and the total number to be pulled, expressed as follows: 3/100. The print should also be signed on the right-hand bottom margin.

It is, of course, possible to produce full color silk screen prints by producing three screens, each burned in with the appropriate area for a given color and with the requisite registration marks. Each color is laid down in turn until the print is completed. However, my aim was for monochrome prints using either black or Van Dyke brown ink. Had I wanted color prints, I would have simply shot Kodachromes and had an appropriate photographic print made. I feel that the very simplicity of the process adds to the impact of the prints, but the final results are largely up to the tastes of the individual.

Silk screen printing is like a great many other systems in that it takes longer to write about than it does to actually accomplish it. Don't be discouraged. It really is quite easy. 



PHOTOBOOK SAMPLER

continued from page 25

remarkable and incisive a comment as the deep conclusion that "when one turns out the light, it is dark."

Besides presenting a wonderful potpourri of images, which I suppose is the job of any annual or quasi-annual, *Women See Woman* introduces us to many new names and fresh insights. *Women See Woman* is a new mine of talent for editors, exhibitors, and curators. I am sure it has begun to serve that worthwhile purpose. The other equally important aim is to provide a platform for good imagery. This it does admirably despite the tinny ballyhoo of sexist confrontation.

EXTENDED REALISM

From an exhibition produced by the University of Maryland Baltimore County Library, Baltimore, Md.; introduction by M. Richard Kirstel, afterword by A.D. Coleman; 88 pages, soft cover, \$10.

Extended Realism might be nothing more than an overextension. While some of the images are outstanding, some pleasant, and others underwhelming, the total effect leaves me with a sense of lots left undone.

Since the book was drawn from an exhibition at the University of Maryland Baltimore County Library, the presumption is that there was a unifying concept behind the assembling of the images. M. Richard Kirstel, photographer and writer of confusing syntax, explains the concept in his introduction to the book. Frankly, up to a point, I cannot disagree with him. He talks of photography being akin to poetry, and I have myself taught a course entitled *The Language of Images*. The problem, for me at least, is that while I may agree with the basic philosophy of Kirstel, I also view his developing concepts as opinionated, and therefore dimensionally limited. They simply do not wash.

At one point in the introduction, Kirstel writes: "As with any language, the medium of photography may be used to inform, mislead, propagandize, entertain, or elevate. It may be used to make art. Not because of what photography is, but because of how it is employed. Merely to 'take a picture,' even when done with great skill, does not automatically mean the art has somehow occurred. Just

because someone uses a language well does not necessary (sic) qualify him as a poet. And just because someone photographs skillfully does not necessarily make him an artist." Frankly, I can only say "Yea" to all that.

But Kirstel further explains "that the extension of reality developed by the photographic sequence yields fuller and more resonant meanings through the probing of relationships in space." Kirstel may feel very warm in the security of his concept, but he leaves out in the cold possibly such important photographers as Cartier-Bresson, Bob Capa, "Chim," Dan Weiner, Roman Vishniac, Alfred Stieglitz, Edward Steichen, Mathew Brady, Nadar, Julia Margaret Cameron, Marc Riboud, Leonard Freed, Erich Hartmann, and all those other odd folk who made and make single images.

Kirstel's questionable statement is invalid because it is as limiting as the scope of "reality" possessed by a two-dimensional black-and-white photograph. Art is more than mere reality. In photography today, we do not need puritanically and ideologically barbed wire. We need openness and expansionism and courage and patience.

Maybe the built-in limit of a "concept" is the reason why such a large number of the photographs in this book are just "ho-hum." In trying to extend reality, many of the photographers have simply overextended themselves. A sequence that might have worked within the numerical and image confines of six need not automatically work better at 12 or whatever. Many of the photographs are incredibly interesting, but one gets the impression that the photographers are trying to make the most of a good thing . . . or they have an enormous need for a greater editor than Kirstel. Portions seem to run on and on and on. Boredom is the natural resting point.

Take, for example, Kirstel and his dolls. There are a total of 14 images from this essay when, quite frankly, half would have done the job and gotten the message across. Kirstel reminds me of some of my overzealous students who believe more is better, *ergo* a greater grade. Restraint is not the message of today's generation.

The afterword by A.D. Coleman provides a lively, spicy sauce for an apparently deadly group of self-expressionists. It is better served in a Szechuan restaurant. That is where the action might be found. Extended Realism in this case is extended zilch.

35-MM PHOTOGRAPHY



8 out of 10 top professional photographers entrust their talents to Hasselblad. Here's why.

A market research survey team asked a representative sample of top commercial photographers in major markets around the country: "Which brand of medium format camera do you presently use in your work?" Eight out of ten said Hasselblad. And they named Hasselblad ten to one over the next leading brand.

Such overwhelming favoritism is based on good, sound photographic reasons. Here they are:

Reliability

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Flexibility

Hasselblad's three cameras are designed to meet most all photographic challenges a professional is likely to encounter. Hasselblad evolves new equipment under two criteria: Always anticipate the professional's needs, and never cause his Hasselblad system to become obsolete. Hasselblad now offers 14 lenses, 9 film backs, 9 view-finders and over 200 accessories. All work perfectly with every Hasselblad body built since 1957.

Results

The professional photographer demands outstanding results day in day out. The rugged Hasselblad system—with its superb Carl Zeiss optics and versatile 2 1/4-square format—delivers those results without compromise. To meet the boldest photographer's challenge.

Precision

Now, as in the last twenty-five years, Hasselblad craftsmanship, durability

and performance are legendary. The secret: precision in design, manufacture, testing and servicing. Hasselblad sets its own rigorous standards of quality. For example, most tools and instruments used in building and testing a Hasselblad are themselves designed and manufactured by Hasselblad. Hasselblad insists that these steps are necessary to maintain the finest quality in what is, virtually, a hand crafted camera.

Cost

As any professional soon discovers, "getting by" is a precarious philosophy when one's livelihood and reputation are at stake. In the long run, the best investment costs the least. Hasselblad proves this. It saves time. It saves work. It saves repair bills. It saves trading up (obviously). It always delivers! In fact, that's why eight out of ten top professional photographers entrust their talents to Hasselblad.

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